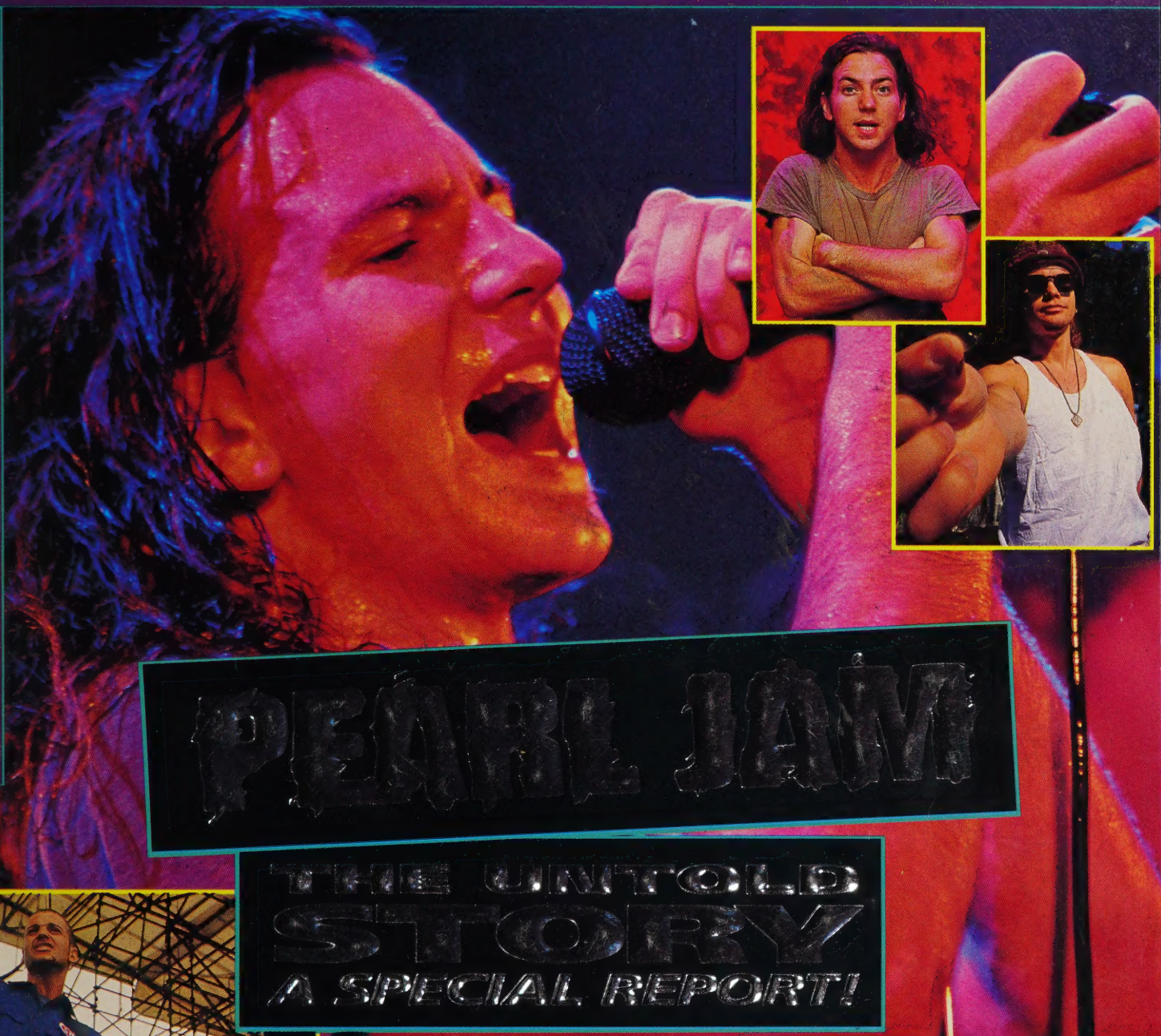


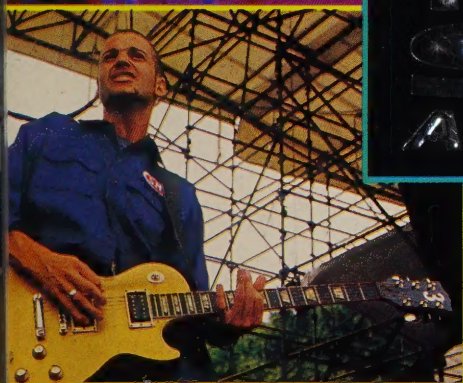
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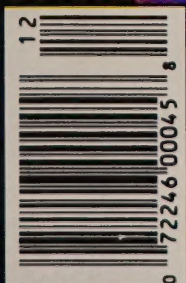
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### Pantera: Not enough coverage

Here are two songs that really get you headbanging—Smoke The Sky by Motley Crue and I Am The Sword by Motorhead. Check it out! Also, I would like to ask *Hit Parader* to print more articles on bands such as Testament, Death, Deicide, Obituary, Cannibal Corpse and Morbid Angel. Finally I think Metallica is the best band that ever existed. Hope you would print more articles on them, also.

**Satan Bean**  
Singapore

Currently I have my walls full of photos of Metallica, Nirvana and Guns N' Roses, but could it be—why, yes, I don't believe I have enough Pantera. Do you think you could help me out on that one? And could you also print ONE—just ONE killer picture of Cliff Burton, foldout or center-fold. If you can't, I'll understand, nobody's perfect.

**Jov Luke**  
Valdez, AK

P.S. We don't live in igloos and we DO get sunburns! *Hit Parader's* # 1!

I'm getting a little sick and tired of hearing your magazine trash the no-longer happening L.A. scene. While it was popular, you guys thrived on it. Are you going to put down Seattle in 10 years? I like *Hit Parader* a lot, but you're acting like a bunch of bandwagon trendies. Bands like Pearl Jam, STP and Alice In Chains have lots of talent, but to act as if music sucked before these bands is ridiculous. Bands like Ratt, Motley Crue and Whitesnake helped mold hard rock in the '80s. They deserve respect not criticism. You call them commercial pretty boys. Hear the music. Do you look at the flannel when you listen to grunge? Quit labeling—good rock and roll is timeless.

**Jeff**  
Montreal, Canada



I'm really pissed off, or should I say "Kissed off" at the way Kiss continues to dis its original members. Just check out the new Kiss tribute album. There's plenty of photos of tattoos of the group with Ace's face conveniently covered by another picture. Paul and Gene, what the hell is your problem? Forgive and forget, let the past slide. You can't deny your heritage— Ace is and always will be part of your past. Diamond Darrell and Dave "Snake" Sabo say Ace was and still is their idol. **Kiss My Ass** rocks, but you're just making asses out of yourselves. I bet a lot of other diehard Kiss fans are sick of this b.s. Wise up before we all say "Kiss my ass."

**RMP**  
**Lewistown, PA**

Since when do bands have criteria for the fans they want to perform for? "Fan" is someone who loves the music the band is producing. Whether they fit into the category of grunge-dressing teenager should be irrelevant. Eddie Vedder of Pearl Jam and Kim Thayil of Soundgarden have made comments on the type of fans they prefer to play for. I've been a long time fan of both bands and am starting to get really pissed off. In an interview with **MTV-Europe**, Eddie griped about radio stations playing their "slow stuff" because 40 year olds might come to their concerts and get hurt in the moshpit (not everyone wants to be in a moshpit regardless of age). Kim Thayil's comments were even harsher, stating that he'd much rather play to 20-somethings than 40-nothings, because they don't understand this generation. Whenever Kim speaks in interviews— which is way too often, he comes across as a bitterly angry, stuffy intellectual who loves giving lengthy speeches and putting down people. Since when does one have to understand music to enjoy it. Chris Cornell said that he never writes music for any reason other than entertainment. I agree! That is exactly what music is all about— entertainment and an art form. If Eddie wants to be the head spokesperson for this generation, he should go into politics and give up being a musician altogether because people of all ages, races, sexes and social status are going to be drawn to music and not always because of what he is saying— sometimes just to hum along with a cool tune. Eddie is so busy trying to protect his "true" fans that he is making Pearl Jam completely inaccessible. No concerts because TicketMaster want too much money, no videos because he doesn't want to make them, no interviews because he feels overexposed... how exactly are their fans supposed to be able to see them? **Saturday Night Live** was nice, but it is just not the same as a tour or seeing videos regularly. Oh well, I feel better having said all of that. Heaven forbid I start sounding like Kim Thayil.

A music fan,

**Christine**  
**Columbus, OH**

I'm writing in concern of a mistake in your July, 1994 issue. On pages 33 and 34 you have an article on the superstars, Kiss. On page 34, at the bottom, you have a large picture of Kiss. Its caption states; "KISS circa 1975: The hottest band in the land." Actually this is a picture of them circa 1982— it shows Gene, Peter, Vinnie Vincent and not Ace.

**Wesley Cook**  
**Vale, NC**

I've been hearing lots of things about Guns N' Roses breaking up because Axl needs a break. Axl and Slash are bored out of the studio and off the road. Gilby Clarke's got his own solo album. (I think he did that just because Duff did, and that's stupid because Duff is better than Gilby.) If Axl is scared of losing his band members, screw them because all he needs is Slash. Besides, I enjoy watching Axl run around wearing white, short, tight spandex.

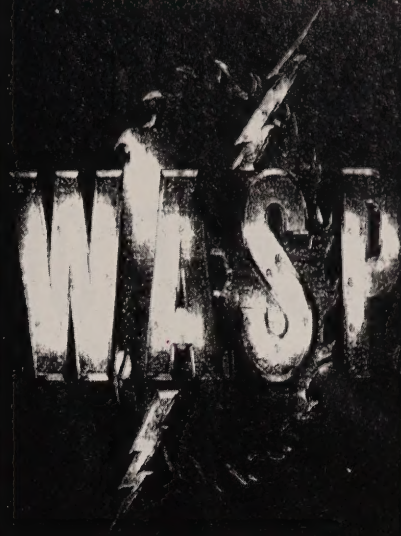
**Jill Bell**  
**Ft. Carson, CO**



**Axl Rose: Is Slash all he needs?**

Your article **In Memoriam: Kurt Cobain** (August 1994) was really good. I am a total Nirvana freak, and as soon as I heard about his suicide, I cried my eyes out. My friends (ex-friends) said to me, "He was a loser! He was a heroin head! He was wuss." Kurt Cobain is not a loser. And he did do heroin, but his true fans know his reasons. But, how can he be a wuss? Sure, he was small, but he wasn't a wuss. He definitely wasn't a wuss mentally. It took him five minutes to write the lyrics to *Smells Like Teen Spirit*.. slt took him a split second to pull the trigger. So think

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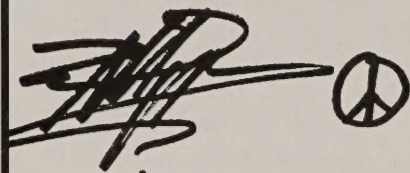
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**Erin McMenamin**  
NJ

I'm writing in response to the whiny article by Rick Evans who complained incessantly about being denied access backstage at a Pearl Jam concert (August 1994). I've been a Pearl Jam fan since **Ten** first came out in 1991. Before that I liked Mother Love Bone and Green River. I am sick of hearing so-called new fans complain about the inaccessibility of Pearl Jam. When I read about the stress and strain the members of Pearl Jam have been experiencing to their new found fame and recognition, it angers me for someone to criticize the band for wanting to distance themselves from the public eye in order to retain their sanity and privacy. I would have to question the sincerity of Evans' admiration for the band. No TRUE Pearl Jam fan would pout about being denied access backstage. With the difficulty of acquiring tickets to their concerts, you should have been satisfied with your tickets. Pearl Jam is a sincere and compassionate band, who have done so much for their devoted fans. I do not need to go backstage to solidify my admiration for the band. I agree with their "No one allowed" policy. If this simple request helps them deal and work through problems caused by their new celebrity status, and adds to the longevity of the band, I'll honor the request. Besides if I were a member of Pearl Jam, I wouldn't want a bunch of wanna be, pseudo-grunge, new Pearl Jam "fans", running around backstage, drooling and fawning over me. A true fan would respect their right to privacy and simply enjoy their music. LEAVE THEM ALONE. Also about your complaint about Pearl Jam no longer making videos, I for one am glad about the band has stopped producing videos because **MTV SUCKS** and the intimate meanings of their songs would be lost amongst the rubbish shown on **MTV**. Listen to the words of the song *Not For You*. Pearl Jam wrote that for false fans like you.

**A dedicated PJ fan**  
Chicago, IL

I appreciate all the articles you write about the Stone Temple Pilots. **Hit Parader** is always respectful of all the rock musicians you interview. That's one of the reasons I buy it. But other magazines are down right juvenile and antagonistic with cruel and unwarranted attacks on Stone Temple Pilots. I get very annoyed at this absurdity. Their music got me interested in rock. Until they came along rock music was boring. Their music introduced me to a whole type of music I wouldn't have bothered with just a few months before. Now I own music from Pearl Jam, Alice In Chains and Soundgarden. Comparisons of any of these bands is silly, none of them are alike in sound or style. Now I find pop radio so boring and superficial. Stone Temple Pilots' music satisfies me

on many different levels. The sound is great. Weiland's lyrics are poetic and exquisite. His voice is the best in rock today. They are a very talented band but I guess like all true great rock bands, they have to be hated first. In the beginning "rock critics" hated Elvis, the Beatles, Jim Hendrix, the Doors, Rolling Stones. **Rolling Stone** magazine said Led Zeppelin sucked! Sooner or later the critics will come around and discover Stone Temple Pilots are one of today's true great rock bands!

**Connie**



**Tool: Quite an experience.**

Last month I saw Tool perform at the Edge, in Ft. Lauderdale. Being that this was my first concert, I didn't know exactly what to expect. I went with my brother who has been to quite a few shows. He was trying to prepare me for this experience, and what an experience. Having seen many groups such as Pearl Jam, Nirvana, Rage Against the Machine, performing in concert on video (I know that a video can not compare to a real thing), I noticed that no one has a more unique style of music and performance than Tool. Every last note of every lyric sung by Maynard James Keenan was wrenched from his feet all the way through his body with tremendous effort that connected instantaneously with the crowd in a mysterious energy. Tool, with its own sound, is a great alternative to the Seattle grunge scene that is becoming all too common. I think everyone should take the time to sample their music and to definitely see them play if they're in town. I can really jam with their music, just wish I knew a little more about them and how they derived their style. My brother and I were quite surprised to find out at the concert how opposed Maynard is to moshing. Tool wouldn't play the last song until everyone in the pit hugged each other! I hope that you will have a more in-depth interview with the group that so many of us want to know more about.

**Garrett Krause**  
Coral Springs, FL



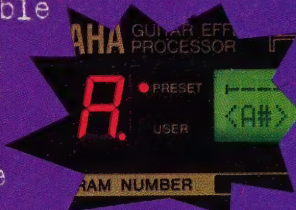
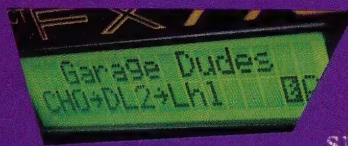
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# LOU O' NEILL JR.'S FRONT PAGES: THE INSIDE SCOOP!

**ROCK CONFIDENTIAL:** We know, we know. The rumors swirling around Eddie Vedder and Pearl Jam are flying faster than you can shake a stick at and brother, some of them are kinda' off the wall.

One canary seemingly emanating from Seattle insists *PJ* is no more, kaput, broken up. Hey...we have a nice bridge in Brooklyn you can buy C-H-E-A-P! So, forget that one, Pearl Jam is unequivocally together.

However, let's call on Bean Head, our all-knowing, all-snooping mole in Eddie's life for the latest inside skinny. "Look," the Beany one slobbered via long distance telephone, "there's always someone ready to start a rumor, particularly with these guys. But, no, everything's cool and as you and your readers know, the guys are sitting the summer/fall season out to make a greater impact on the litigation with Ticketmaster. The good news is that Eddie and Beth (Leibling) tied the knot a few months back while they were in Italy. It made a lot of us feel real good, man, 'cause they've been together for so long now.

"Lastly, Eddie, Mike and the rest of the guys are very excited about the new album, particularly *The Whipping* and *Footsteps* since they've been in the band's pocket for such a long time. Let's face it," Bean Head concluded, "Pearl Jam is one of the biggest, if not *the* biggest rock band out there today and the simple fact of the matter is that they needed more product on the market."

**COMMENT:** Like the dude in *Robo Cop* crowed, "I'll buy that for a dollar!" And boy, is *PJ* out to shake the system up and we say amen to that! After all, what's so wrong about trying to bring ticket prices *DOWN* and give fans a fair shake! Amen, Eddie!

\*\*\*

**SECRET STUFF:** That white, funk hippie band proved they were nothing short of wildmen in Gotham when, spotted at a local topless joint with a pocketful of cash, they proceeded to "party" until the sun came up and then partied some more. And ooooh, the bodies on those topless shakers! The champagne flowed like water. Some of those not-so-little misses just couldn't be W-R-O-N-G!!!

\*\*\*

**HUSH-HUSH:** The lead yapper of that big '60s rock band was ready to kiss 'n' make up with his mates, but lo and behold, the stickman went out and wrote a rather revealing book! Ugh! Forget about it, darling! He pulled into Nazareth and pulled out even faster!!!

\*\*\*

**ROCK WIRE REPORT:** The Eagles caused

ers Therapy? The man is utterly amazing. Perpetually surrounding himself with people who are out there to make their mark.

Whether this is good or bad we don't know, but McDonald's will shortly begin marketing CD's with a cut-rate price of \$5.99. From what America's retailers are screaming, one would think the folks at the Golden Arches are slaughtering kittens at the front counter. Sure, friends. To sell Elton CDs or Garth Brooks CDs for a penny under six bucks would make a lot of folks wonder why they're paying \$14.99 per *plus sales tax*. How Mickey D's is doing the same is a bigger secret than what's in the Big Mac's special sauce...With the summer ratings *MTV* garners at the Beach House, is it only a matter of time before the sun, surf and tan bodies are seen year round—complete with gyrating you-know-whats? Just asking, mind you!

\*\*\*

**OVER 'N' OUT:** Flash back to Pearl Jam, did you see Eddie Vedder's quote where he tells all the swooning ladies out there crushed up front like human sardines, "You don't love me, you love who you *think* I am." Kinda' interesting, kinda' heavy!...Kiss alert! Kiss alert! Never in a million years would these ancient ears figure this one, but, for all of you who own the **Kiss My Ass** compilation CD, if you pop the inner tray out, uncover Paul and Gene's secret message to Ace Frehley and Peter Criss. Trust me on this one and give it a shot!!!

\*\*\*

**Ace Frehley:  
Dissed by Kiss?**

**'THIS COULD BE THE LAST**

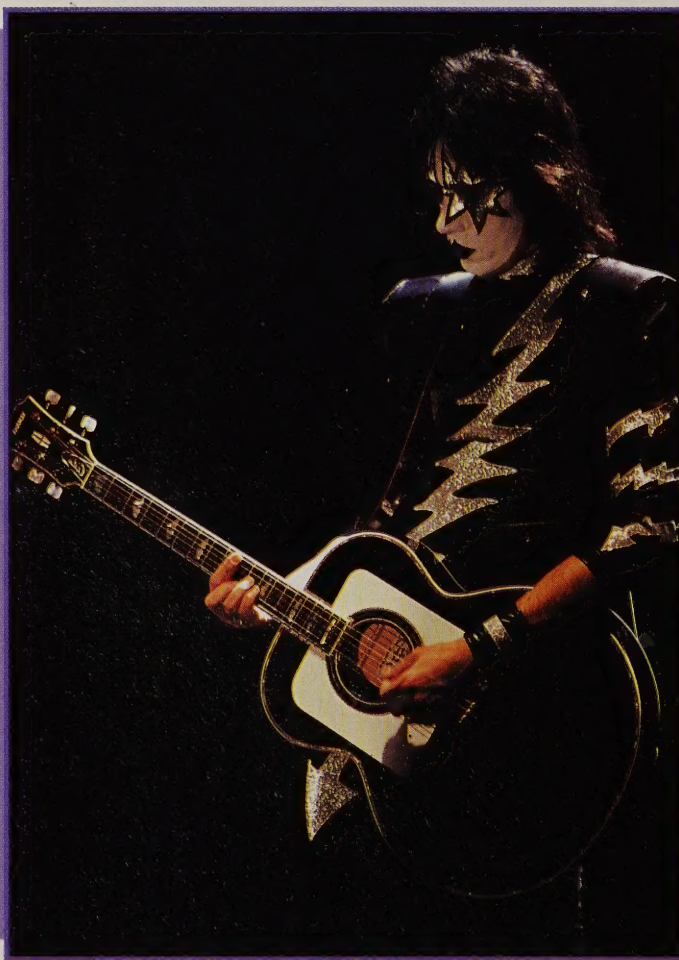
**TIME':** Well, I don't know, just like the song goes, but, we do say this! After some 32 years, the Stones keep on rolling and let's face it; they're the closest thing we have to John, Paul, George and Ringo in the heritage of rock. For our dinero, the Stones have hit a home run with **Voodoo Lounge** and we hear no fewer than *three* singles. Don Was, we tip our cap to you!!! And Keith and Mick, ditto! We may be over

dramatic when we say this, but beg, borrow or steal a ticket and get to the Lounge.

\*\*\*

**SEE YOU SOON.** Until we meet again, remember:

*'Hey, hey, my, my...Rock 'n' Roll will never die!'*



the authorities in Palo Alto, California lots of grief with the decibel level and get this, they weren't even playing at the home of Stanford University. They were at the next town over!...Nice to see our old pal, John (Ozzy) Osbourne included in the Black Sabbath Tribute record with up-and-com-



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Rudolf Schenker  
of the Scorpions  
Photo: Guido Kurr

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# ROOTS

BY RICH THOMAS

**E**ach month **Hit Parader** journeys back in time with a rock celebrity to learn about his early years. This month's time traveler is Blue Murder's guitarist/vocalist John Sykes

For a guy still in his early 30s, John Sykes has certainly seen and done a lot in the world of rock and roll. A charter member of the New Wave Of British Heavy Metal with the Tygers Of Pan Tang, a member of the seminal blues/rock unit Thin Lizzy, the man responsible for pushing Whitesnake over the commercial hump, and finally the founder and driving force behind Blue Murder... Sykes has certainly paid his rock and roll dues. Not bad for a guy who spent many of his formative years residing in Ibiza, Spain—not exactly the rock and roll capitol of Europe.

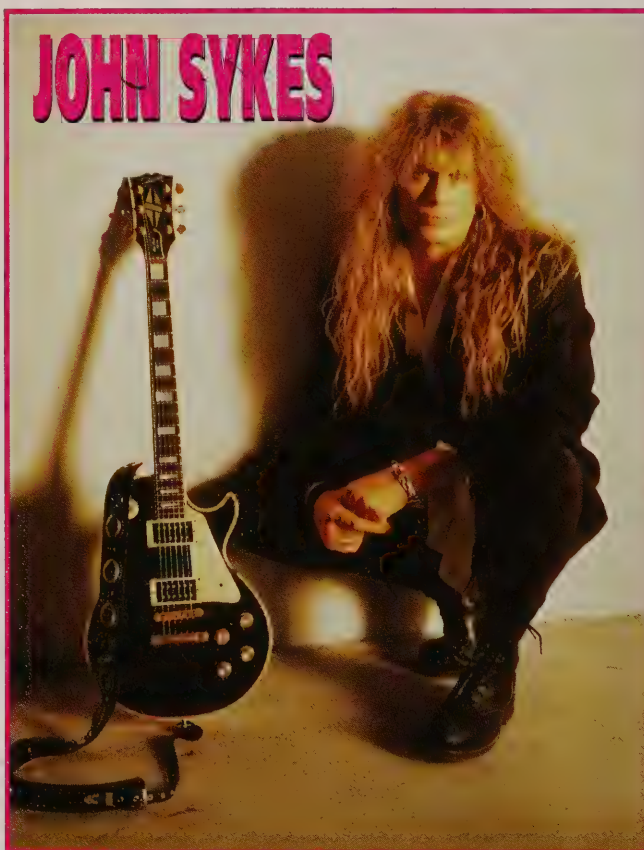
"My family moved to Ibiza when I was 14," Sykes said. "I was born in Reading, England, and that's where I first grew to love rock and roll. I remember the first time I heard the Beatles' *Twist And Shout* on the radio—it changed my life. I was fascinated by music, especially rock and roll, from then on. My stepfather owned a few nightclubs in Ibiza, so I was always surrounded by music. One night my uncle went on stage and played guitar. It sent shivers down the back of my neck. It was the best feeling I've ever had. From then on I was completely possessed. The impact the guitar had on my heart and soul was unbelievable."

Sykes bought himself an inexpensive acoustic guitar and asked his uncle to teach him to play. But learning the scales his uncle wanted him to study wasn't what young John had in mind. He was listening to Led Zeppelin, Cream and Jimi Hendrix at home, and that was the kind of music he wanted to play. So soon he became his own teacher, listening to

Hendrix and Clapton solos over and over again until he could regurgitate them note-for-note.

"Playing that guitar became the main thing in my life," he said. "I'd spend all day listening to records, and then I'd pick up the guitar and play all night. I was a quick learner because I really cared about what I was doing. I knew from the time I was 15 that I wanted to be a professional musician, and with my family being involved in the entertainment industry, they were very encouraging."

Realizing that his dreams of rock stardom were unlikely to be fulfilled in Ibiza, by the time he was 18 he had returned to England in the hopes of joining a band. Unfortunately, the financial needs of everyday life forced him to take a construction job while he waited for his break in the music biz. Six months later, a friend convinced him to sit in with his group, and that incident convinced Sykes to quite his job and seek his rock and roll fortune full-time.



**John Sykes: "I was born in Reading, England, and that's where I first grew to love rock and roll."**

ing two chart-topping albums, **Slide It In** and **Whitesnake**. But once again, Sykes felt it was time to move on—time to start a band of his own. Thus Blue Murder came into being, and after a number of fits and starts, with the release of their latest LP, **Here Comes Trouble**, it seems that Sykes has finally found the artistic outlet he's been seeking for so long.

"Every band I've been part of has been a learning experience for me," Sykes said. "I learned so much in Lizzy, and Whitesnake was a competitive, healthy situation. But I intend to keep on with my search for the perfect, eternal song. I may never find it, but it's the search that inspires me."

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# GAME BYTES

## THE LATEST HOME VIDEO ACTION!

BY JEFF KITTS

### BOOGERMAN/Genesis/Interplay

Boogerman wears a cape, flies through the air gracefully, and knocks enemies into submission with one swift stroke. It's safe to say that Boogerman is a lot like any other typical superhero. Well, almost. As heroes go, Boogerman has some very strange—and disgusting—means of attack: he picks his nose and flings the boogers at meanies to dispose of them, he farts in the face of danger, and he belches loud enough to wake the dead. Sick, huh? But that's not all—stop playing for a few seconds and Boogerman will not only let his fingers do walking inside his nasal cavities and extract some interesting green membrane, but he'll eat it too.

As 16-bit superheroes go, Boogerman is a breath of fresh air (well, sort of). And it's certainly a lot of fun to hurl freshly-picked boogers in the direction of the enemy and stop them dead in their tracks with a fiery blast from his butane butt—but that's pretty much where the fun ends with Boogerman. Beyond that, the game is hurtin'. The controls are truly dreadful (you can almost never get him to do what you want him to do), and the action very generic (jump from platform to platform, bop enemy creatures on the head, blah blah blah). Plus, the monsters are of the annoying regenerating kind, which means you can never kill them all. It makes using strategy nearly impossible because another creature is right behind the one you just wasted.

The graphics are decent, and the character of Boogerman moves well with a host of excellent animations. Aside from that, it's a frustrating game that ultimately overshadows the great idea of having a superhero with pathetically poor hygiene.

**GRAPHICS: 8/SOUND: 7.5/CONTROLS: 6/SAVE: Yes/ OVERALL: 7.5**

### STUNT RACE FX/SNES/Nintendo

Nintendo's *Stunt Race FX* is the long-awaited second game to use their highly-touted Super FX chip, the first being the magnificent space shooter *Star Fox* (which still reigns as one of the all-time great 16-bit shooters). On first play, *Stunt Race FX* may seem like a slow, clunky racing game with controls so awkward you'll be driving like your blind grandma in no time. But before you slam down the controller in disgust, you should give the game a big more time—it will grow on you.

Ultimately, it is *Stunt Race FX*'s humor and variety that will win you over. Unlike Sega's definitive racing game, *Virtua Racing*,

*Stunt Race* gives you the option of taking part in three different kinds of races—not just three different, but still very similar, tracks. You can race the Speed Trax (normal car-against-car racing), the Bonus Trax (race against the clock and pickup items on tracks of either ice, tire-high water, or dark of night), or Battle Trax (2-player only). You can ride a fun two-wheeler and, at one point, your car is even loaded into a massive tractor trailer truck—and you then must control the truck through the narrow course. It ain't easy, but it's a hell of a lot of fun.

Graphically, *Stunt Race FX* is a polygon-based 3D world, and it doesn't look overly realistic—but it's more than sufficient on a visual level, and certainly helps keep things moving along (although the game is a tad too slow in most parts). Because of the Super Nintendo's Mode 7 capabilities, you're free to wander around the track in any direction you wish (you don't have to stick to one route, and you can even go in reverse). You can also change your view at any point during the race.

If you're a die-hard racing purist, born and bred on such classics as *Pole Position* and *Turbo*, maybe *Stunt Race FX* isn't for you. Go out and spend \$100 on *Virtua Racing* if you can't stand the fact that the car in *Stunt Race* has eyes, and let the rest of us have some actual fun with a normally-priced game like *Stunt Race FX*.

**GRAPHICS: 8/SOUND: 7/CONTROLS: 7.5/SAVE: yes/ OVERALL: 8**

### SUPER STREET FIGHTER 2/SNES/Genesis/Capcom

Here we go again—whoopee. Yes, another installment in the endless *Street Fighter 2* saga is upon us, and Capcom (as usual) is pushing it as the biggest, baddest and most awesome of all the *Street Fighter* games. And while that may be true, the question to ask is, just how much bigger, badder and more awesome is *SSF2* than its predecessors? The answer is: not much.

Compared to the *Street Fighter 2 Turbo* and *Special Champion Edition* carts that surfaced last year, *Super Street Fighter 2*, for both the SNES and Genesis offers little more than the addition of a few characters (Fei Long, Cammy, Thunder Hawk and Dee Jay, not to mention all

the standards like Chun Li, Ryu, Blanka, M. Bison, Guile and Vega), and slightly improved graphics. Slightly. The backgrounds seem to have a bit more life than before (big deal), and the various options now enable you to play against the clock and try to beat the Capcom staff records, or play against as many as eight different players (yeah, right—like you have seven friends).

An obvious question here is, with the SNES version weighing in at 32 megs, and the Genesis a whopping 40 megs, where have all the megs gone? I mean, aside from the addition of the extra characters and a few new options, the game is really no bigger or better than the version that came before it. The sounds are pathetic, and the graphics are decent at best. You have to wonder exactly how they utilized all that power, because it's certainly not evident in the gameplay.

If you own any of the more recent *Street Fighter 2* carts (like *Special Champion Edition* or *Turbo*), *Super Street Fighter 2* isn't really worth the dough. Of course, if you're still in search of a definitive fighting game, *SSF2* is a good choice (or better yet, *Mortal Kombat 2*!).

**GRAPHICS: 8/SOUND: 7/CONTROLS: 7.5/OVERALL: 7**







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# CAUGHT IN THE ACT

BY WINSTON CUMMINGS

## COLLECTIVE SOUL

Collective Soul's Ed Roland hung nervously backstage an hour before his band's New York City debut. He paced, he strolled, he chatted with bandmates Ross Childress, Dean Roland, Will Turpin and Shane Evans... anything to kill a few minutes. The pressure was on Ed and his buds, though he wouldn't come right out and admit it. But with his band's debut album, **Hints, Allegations And Things Left Unsaid** rolling up the charts, and

their video for *Shine* appearing at what seems to be hourly intervals on MTV, Collective Soul's New York show had been magically transformed from a mere concert into a true media event. Despite his poorly concealed nervousness, Roland was enjoying every second of his Warholesque "15 minutes of fame". He smiled when various executives from his record label came by to wish the band well and he small talked with a variety of friends and fans that had been lucky enough to make it backstage.

"A year ago I never would have dreamed we would be in this position," he said. "When you think that the songs on this album were done just to try and sell some songs— not to get a record deal— the response we're getting is really kind of hard to believe. But it's been great. I'm not complaining about it one bit. I've struggled, trying to make it, long enough

to know how fortunate I am to be in this position. I'm going to do everything in my power to love every second of this."

Roland's refreshing attitude towards sudden stardom was reflected by his bandmates, each of whom seemed as genuinely touched by the fans' response as their leader had been. But as show time neared, backstage was cleared in order to give the band a chance to gather their thoughts without any extra distractions. But soon enough, the house lights went down and the packed house of 1,500 fans started cheering wildly. Within seconds the band's three-guitar lineup was on stage and tearing into *Scream*, one of the hardest-hitting tracks from their debut disc. For

the next 90 minutes the group put on a rocking, rolling performance that reached down deep to touch a wide variety of musical nerves. There was the bluesy *Wasting Time*, the pop-oriented *All* and the lilting *Reach*— each receiving a warm and enthusiastic response from the knowledgeable and surprisingly appreciative (this was New York, remember) audience.



"We've tried to keep the shows in smaller places," Roland had explained shortly before taking the stage. "I don't know if we're ready to play in front of 5,000 people."

Right now, playing in front of 1,000 people is pushing it for us. We're most comfortable in clubs where we can see all the people, and they can see us. Maybe, in a few months, things will

**Ed Roland: "The response we're getting is hard to believe."**

change a bit and we'll try to hook up with a bigger tour. But we're enjoying the chance to get on stage and play our entire show. It's been great."

Culminating with the expected encore of *Shine*, which featured each of the group's three guitarists offering up tasty lead runs, Collective Soul's performance was a masterpiece of timing and drama. It's hard to believe that a year ago there wasn't even a group surrounding Roland, and now they're fast emerging as one of the tightest bands around. Backstage after the show, a sweaty, but smiling, Roland couldn't help but show exactly how excited he was by his band's unexpected success. He tried to be calm, he tried to be cool, but there was just too much good stuff going on for him to act like he'd been down this road before.

"I've dreamed about having a chance like this for ten years or more," said the 29 year old Roland. "I had practically given up on the hope of ever having a successful band. I thought that time may have passed me by— that's why I had decided to focus on songwriting. But maybe after going through a period like that you can really appreciate a little success that much more. I know I certainly appreciate it."

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BY HINTON WESTMORLAND

If there was ever a band living in that rock and roll netherworld known as "the cutting edge", that group would have to be Biohazard.

## BIOHAZARD



PHOTO: MIKE HASHIMOTO

These Brooklyn natives have continually thumbed their noses (and other body parts) at mainstream rock society by boldly venturing where no other hard rock band dared to go (kind'a makes them sound like the *Star Trek*ers of heavy metal, don't it?) Their historic 1993 paring with "gangsta" rappers Onyx on the song and video, *Slam*, garnered across-the-board acclaim from virtually every corner of the rock world, while their last

album, **Urban Discipline**, broke down barriers faster than a Sherman tank doing 80! Now, with the release of their new album, **State Of The World Address**—their first on a major label—vocalist/guitarist Billy Graziadei, lead guitarist Bobby Hambel, bassist Evan Feinfeld and drummer Danny Schuler, seem intent on taking their heavy-handed musical stylings and unique lyrical messages to the masses as few cutting-edge bands have done before.

"When we started dealing with our new label for this album, we really expected them to give us a bit of attitude," Schuler said. "I think we approached them almost expecting to hear 'you've got to tone things down', and things like that. Their attitude towards us was just the opposite. They were the

**Biohazard: "We don't let anyone's opinions change our thoughts for one second."**

first to admit that they had absolutely no idea what we were doing, but that they knew that we knew what we were doing. They told us they were behind us all the way—whatever we wanted to do. They gave us complete



freedom, which is all any band can ever ask for."

With the freedom they were given, Biohazard proceeded to create one of the most intense, probing and at times disturbing views of today's urban landscape. As they've already proven on their classic, raucous take on racial inequities, *Howard Beach*, Biohazard known no fear. Now, on their "statement of purpose" to their fans, *D.F.L.*, as well as on other tracks throughout **State Of The World Address**, Biohazard has tackled a variety of social issues head-on—the *only* way these guys know how to do it. Forget about "political correctness" and other catch-phrases of the mid-90s. These rockers don't go for any of that. If they've got something on their minds, they'll say it and they'll play it—and if you don't like it that's too damn bad.

"We've learned that you've got to really got to be careful about what you say," Schuler said. "But we don't let anyone's opinions change what we do for one second. It's not that we're worried about offending anyone. That's the last thing that concerns us, as long as we believe in what we're doing. It's just that we feel a degree of responsibility for the kids who read our lyrics and respond. We want to reach as many people as we can through our music. If you can relate to us and what we're trying to say, that's great. In fact, that's what a song like *D.F.L.* is about. The letters stand for "down

**"We expected our new label to give us a bit of attitude—but it was just the opposite."**

for life" which means that if you get our message, you're down with us, and if you're down with us, you're down for life."

Somewhat surprisingly, despite the well-earned reputation as the hardest of hardcore exponents, there are no less than two songs on their latest disc, *Failed Territories* and *Love Denied*, that actually employ the use of that most metallic of all instruments—the piano. Has Biohazard, as some fans feared, gone "soft" with all that major label cash stashed in their pockets? Not on your life! According to the band, they've always been willing to sandwich a touch of acoustic tenderness amid their raucous attack—as long as it added something vital to their musical repertoire. In this case, it has.

"People who remember our very first album can recall that we had pianos and acoustic guitars on there," Schuler said. "So this is nothing really new for us. I don't think anyone should get too bent out of shape because there's a little piano music on the album. It keeps things from being too predictable, and that's the one thing we're always very concerned with. The day we put out an album and people say, 'Oh yeah, same ol' Biohazard' we know is the day it's time to find a new line of work."

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# HEAVY METAL HAPPENINGS

Yes, it now seems official that Robert Plant and Jimmy Page will indeed be working together again. The legendary duo, who formed the foundation of Led Zeppelin, have a number of projects on the agenda, including the recording of an "unplugged" style album of old Zeppelin material, the recording of a new disc's worth of material, and a possible tour. They probably won't be working under the Zeppelin name, and neither former Zep bassist John Paul Jones or oft-rumored drummer Jason Bonham (son of the band's original skin basher, John) will be part of these projects. Still, the fact that Plant and Page have rejoined forces after 15 years apart is plenty of reason for rock fans to celebrate.

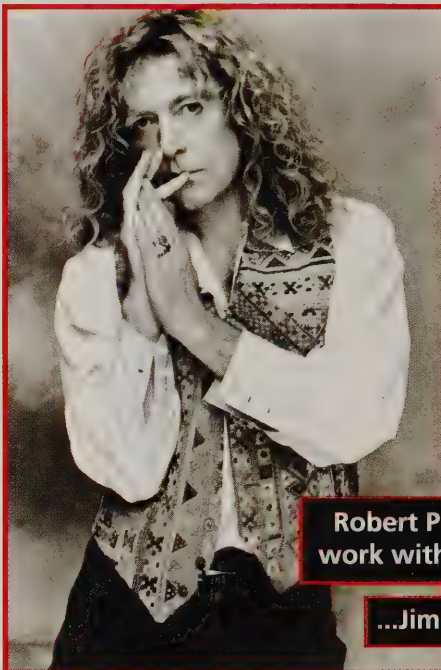
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Pearl Jam's battle with Ticketmaster rages on. The United States Justice Department has now gotten involved in the on-going battle, issuing subpoenas to both the band and the ticket agency forcing them to show "probable cause" for their actions. Many within the music industry are secretly applauding Pearl Jam's stance—which, in effect, will try to limit any ticket

agency's ability to tack on exorbitant "handling charges", which often reach up to \$6 per ticket. Others, however, (most notably merchandisers and concert promoters) are worried about what a "spill over" effect of any action taken against Ticketmaster might do to their business.

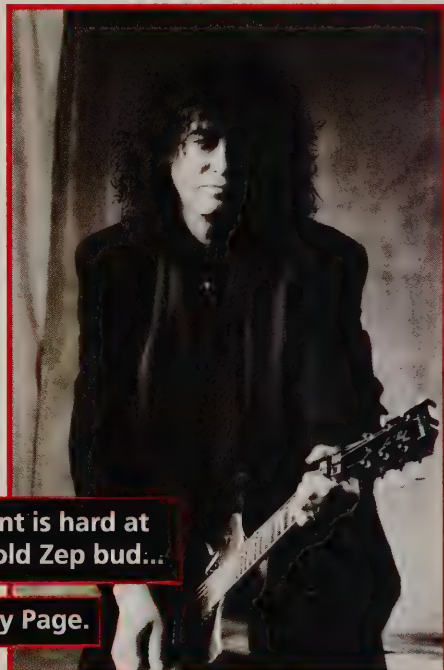
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Robert Plant is hard at work with old Zep bud...

...Jimmy Page.



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before Soundgarden was temporarily forced off the road due to the recurring vocal problems of Chris Cornell. Cornell has recently been forced to answer some difficult questions regarding venues his band has chosen to play on their current U.S. tour. Some of the indoor facilities, which feature no air conditioning, have subjected the band's fans to suffer through excruciating heat and poor sound quality. Cornell's reaction? "I'm really sorry to hear about that. I know the heat has been bad because we have to suffer through it too. But as far as the sound goes, our entire crew works really hard to make sure it's the best it can be."

\*\*\*\*\*

Megadeth are sequestered in a secret Southern California recording studio putting the finishing touches on their next album. While main Megaman Dave Mustaine has remained uncharacteristically close-lipped about his group's new project, those in and around the scene say that the music is incredibly heavy, and the lyrics dripping with social commentary. Whether Megadeth's lyrics will be "politically correct" remains to be seen, but knowing Mr. Mustaine as we do, we're certain he just may go out of his way to ruffle a few feathers out there.

\*\*\*\*\*

Bon Jovi guitarist Richie Sambora is still in the midst of a torrid relationship with **Melrose Place** badgirl Heather Locklear. We thought you might enjoy knowing how the two hooked up. As you may remember, at one point a few years ago, Bon Jovi and Motley Crue (in which Locklear's former husband, Tommy Lee, still bangs the drums) shared the same manager. While neither band is currently associated with that management firm, one of its associates, remembering how Heather and Richie had hit it off in Moscow when both Motley and Bon Jovi played there, decided to hook them up. The rest, as the old saying goes, is history.

\*\*\*\*\*

The Stone Temple Pilots are hotter than a firecracker on the Fourth Of July. With their second album, **Purple**, debuting at Number One last June, and their current tour selling out from coast-to-coast, these San Diego rockers are fast emerging as America's premier rock attraction. How has such adulation affected the psyche of Scott Weiland, Eric Kretz and Dean and Robert DeLeo? In all honesty, it really hasn't seemed to have any effect at all. "We're not rock stars," Weiland said. "By that I mean that the attitudes that people sometimes associate with that phrase just don't apply here. We're not that interested in the money. I'm engaged to be married, so the women aren't an issue, and drugs aren't that big a deal to us. It's the

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music— that's the only thing."

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Candlebox have an unusual way of viewing their home city of Seattle— to them it's far from America's rock capital. "I think that bands from Seattle have a real tough time of it," said vocalist Kevin Martin. "That's been especially true over the last two years. There's a lot of local support from fans, but the local media— magazines, radio and television— don't really do much to promote shows by unsigned bands. It's pretty much left up to the bands themselves to go out and promote their shows any way they can. They might have to nail up flyers or do whatever is necessary to make people aware that they exist. That's what we had to do."

\*\*\*\*\*

Former Iron Maiden vocalist Bruce Dickinson had some rather pointed barbs aimed at his former bandmates when he recently spoke about his split from the Maiden Metal Machine: "They're the ones who said I was finished with music, I never did," said



**Guns N' Roses: Embroiled in controversy?**

Rumors continue to circulate indicating that all is not well within Guns N' Roses. While the band's creative nucleus, Axl Rose and Slash, remain as tight as ever, stories continue to circulate that guitarist Gilby Clarke is o-u-t! While no one will confirm or deny this story (and both Axl and Slash appear on Clarke's new solo disc, **Pawnshop Guitar**), apparently Clarke pissed off Axl when he not-so-politely refused to contribute any material to the new G N' R album— preferring to hold all the "good stuff" for his solo disc. It is known that current Red Hot Chili Peppers axe man, Dave Navarro, had been approached by the Top Gunners, but it now appears as if Navarro is staying put.

\*\*\*\*\*

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the pint-sized powerhouse. "I didn't bother to refute them at the time because I wanted to finish my album and let it speak for me. I don't know how angry they are with me, though I assume there is some animosity on their part. Believe me, there is none towards them on my part."

\*\*\*\*\*

Motley Crue's Nikki Sixx has apparently been turning to a variety of friends recently to better understand the fate that's befallen his band. The relative failure of his group's self-titled album (their first without Vince Neil), which has barely sold 500,000 copies (their last studio effort **Dr. Feelgood**, in contrast, sold over 3,000,000) has forced Sixx to reexamine some of his long-held beliefs about music. While he's confided in some associates that he "expected a tough fight" to gain back Motley's fans, to other friends he's appeared to be "devastated" over the group's lagging commercial fortunes.

\*\*\*\*\*

## Bret Michaels: Recovering.



Poison's Bret Michaels has now recovered almost completely from the injuries he suffered last summer when his car went out of control on a Los Angeles freeway. Michaels suffered a number of facial lacerations, a couple of his teeth were knocked out, and he suffered through a variety of nasty bumps and bruises. But now all seems back on track towards a new Poison album being completed and released by spring.

\*\*\*\*\*

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# ALICE IN CHAINS BACK TO BASICS

BY ROB ANDREWS

**A**lice In Chains are gearing up. Nine months after the release of their surprise smash EP, *Jar Of Flies*, and almost two years after the appearance of their chart-topping disc, *Dirt*, these seminal Seattle rockers are preparing to reenter the recording studio to begin work on their all-important third album. No, it's not about to come out soon—figure spring '95 as a likely release date—but the big news is that vocalist Layne Staley, guitarist Jerry Cantrell, bassist Mike Inez and drummer Sean Kinney are gettin' ready to rock again. At the moment there's plenty of activity going on in and around the group's home base. Their summer-long hiatus from touring and recording—brought on by a return of Staley's "health" problems—have provided the group with the opportunity to write some exciting new tunes and reexamine their ever-growing reputation in the rock world. Despite the distractions of having to cancel a tour with Metallica last summer, and losing a chance to perform in front of 250,000 fans at Woodstock thanks to Staley's unhealthy lifestyle, the band's collective focus is turning towards the creation of a new set of tunes that will be designed to knock the rock world on its ass. It's a challenge the band covets.

"We like the feeling of just getting together and playing music," Inez said. "We never know exactly where it's going to go—and we don't particularly care. I know of bands that kind of plan what direction they want to go in—they intentionally try and write a hit single if they can. But that's the last thing that ever crosses our minds. Working with this band is just mind blowing for that reason. You never have any idea where the music is going to go on a daily basis. It's the most exciting musical environment I've ever been involved with."

Considering the fact that Inez' previous musical associations included a lengthy stint as part of Ozzy Osbourne's musical entourage,

such a salutation for his present rock partners is high praise, indeed. But there are many within the rock world who would wholeheartedly agree with the bassist's bold assessment of Alice In Chains' creative spirit. They know that no other band presently operating in rock's upper echelon has displayed the wide-ranging talents that AIC has shown on their three releases. With songs that range from full-throttle rockers that threaten to tear asunder stereo speakers to tender acoustic rockers that reveal a far different side of this talented quartet, Alice In Chains have won near-univer-

*"We like the feeling of just getting together and playing music."*

sal praise as being among the most talented, driven and daring groups on the scene.

"We hate trying to copy ourselves," Cantrell said. "What's the point of that? Whenever we make music, the point is to really push it—to push ourselves and to see what we can come up with. There's nothing better than to hit upon something that really excites you and the other guys in the band. When you're working on something like that, you never want to leave the studio. It's one of the great feelings in life. Unfortunately, no matter how good your songs are, the fans just can't experience that creative rush. It's just an incredible feeling—something you go out of your way to try and recapture whenever you can."

Recapturing the "natural high" attitude attained only through the creation of great new music will certainly be paramount on the band's priority list this time around. In fact, with everyone in the group attempting to remain "clean" throughout the creative process (and beyond), natural highs are much in demand. According to those close to the scene, Staley, in particular—a guy renowned

far-and-wide for his dangerous off-stage predilections—has once again started working very hard at maintaining a clean-and-sober lifestyle, trying to use his extra energy in a constructive rather than a self-destructive way. Whether or not Staley can maintain his drug-free lifestyle over the long haul is anyone's guess, though people at the group's record label have continually expressed their fears that the singer enjoys living on the precipice of disaster.

"When I've dealt with him, it's seemed like he looks for something that's a little dangerous," said a label spokesperson in regard to Staley. "But I think he's grown up now. Having to cancel the Metallica tour hurt the band, there's no denying that. But I think they've learned from the experience. I certainly hope that's true, both for his sake, and ours. If he hasn't, it could be a very bad situation."

Hopefully Staley's problems of the recent past are just that—a thing of the past. According to Inez (somebody who certainly should know), things have never been better in and around the Alice In Chains camp. With the group's creative juices flowing, and band harmony in fine form following Staley's recent successful battle with his personal demons, it would seem as if AIC are on the verge of creating some truly magical music. According to the curly-haired bassist, the members of Alice In Chains are drawn together by a number of elements.

"We approach making our music with a very relaxed attitude," Inez said. "We never get too up-tight before going in the studio or on stage. Maybe having to take a break last summer was good for us in the long run. We're going to make the best of what could have been a difficult situation. We're ready to make a new album, then make up for some lost time on tour."

The next time AIC hit the road it seems a virtual certainty that they'll be on the verge of arena headlining status. With three platinum albums to their credit, and demand for tickets to their live presentations reaching a fever pitch, Alice In Chains know that their next tour may well be the *big one*. How do they feel knowing that they're on the verge of the kind of rock superstardom previously attained by such fellow Seattle rockers as Pearl Jam and Nirvana? To be honest, their attitudes are mixed.

"It's nice to know that people are responding to our music," Cantrell said. "But we're not gonna let any of that go to our heads. If we get the chance to play for a lot of people I guess we'll take that opportunity. But I've seen some big shows that just don't make it. On the other hand, we learned that it can work if you're clever enough and talented enough. I hope we are."

"I don't think we ever think of any success we may have in terms of what other bands have done," Inez added. "We wish 'em all the best. Our concern is just to make the best Alice In Chains album we can, then put together the best tour we know how to do. If we take care of that, I don't think we have much to worry about."



A full-page photograph of Layne Staley. He is wearing a light-colored, double-breasted suit jacket with a fine pinstripe pattern, a white dress shirt, and a dark tie with a small, repeating graphic of a face. He is also wearing dark sunglasses and has a slight smile. He is holding a microphone in his right hand, which is raised towards his head. The background is a blurred outdoor scene with trees and foliage.

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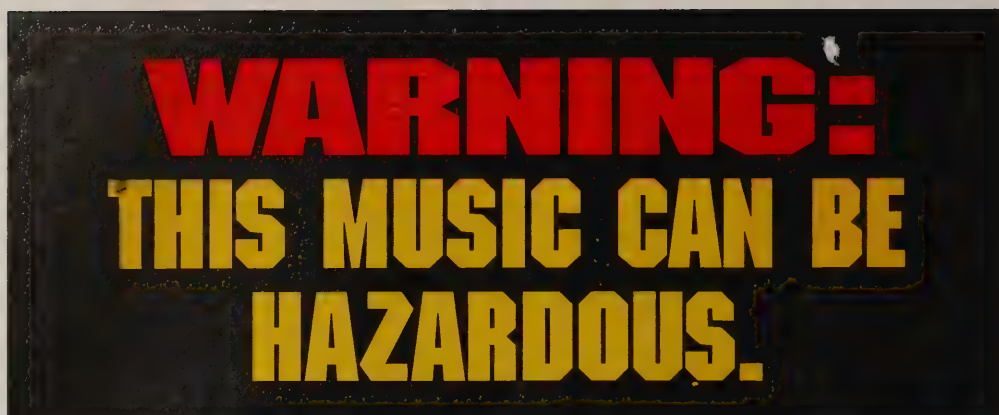
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**Slayer**—Reign In Blood (American) 462-226

**Fishbone**—Give A Monkey A Brain And He'll Swear He's The Center Of The Universe (Columbia) 460-097

**"Singles"**—Orig. Sndtrk. (Epic Soundtrax) 439-604

**Meat Puppets**—Too High To Die (London) 474-221

**Temple Of The Dog** (A&M) 442-780

**Soundgarden**—Superunknown (A&M) 475-186

**Soundgarden**—Badmotorfinger (A&M) 428-250

# ALICE IN CHAINS

**Alice In Chains**—Dirt (Columbia) 445-833

**Great White**—Hooked (Capitol) 416-784

**George Lynch**—Sacred Groove (Elektra) 464-271

**Cathedral**—The Ethereal Mirror (Earache/Columbia) 462-036

**Urge Overkill**—Saturation (Geffen) 461-756

**Porno For Pyros** (Warner Bros.) 456-970

**Prong**—Cleansing (Epic) 473-017

**Alice In Chains**—Face- lift (Columbia) 414-292

**Dinosaur Jr.**—Where You Been (Sire/Warner Bros.) 454-496

**Paw**—Dragline (A&M) 459-628

**Arcade** (Epic) 457-853

**Iron Maiden**—A Real Live One (Capitol) 457-754

**The Mighty Mighty Bosstones**—Don't Know How To Party (Mercury) 459-677

**Scorpions**—Face The Heat (Mercury) 466-938

**Hole**—Live Through This (DGC) 479-329

**Alice In Chains**—Jar Of Flies (Columbia) 471-979

**Judas Priest**—Metal Works '73-'93 (Columbia) 459-412/399-410

**Anthrax**—Sound Of White Noise (Elektra) 458-489

**Ozzy Osbourne**—Live & Loud (Epic) 458-422/398-420

**Suicidal Tendencies**—Still Cyco After All These Years (Epic) 458-083

**"Judgment Night"**—Orig. Sndtrk. (Immortal/Epic) 466-474

**Sausage**—Riddles Are Abound Tonight (Prawn Song/Interscope) 478-388

**Jimi Hendrix**—The Ultimate Experience (MCA) 458-034

**Coverdale/Page** (Geffen) 457-986

**The Butthole Surfers**—Independent Worm Saloon (Capitol) 457-796

**Primus**—Pork Soda (Interscope) 457-192

**Vince Neil**—Exposed (Warner Bros.) 457-143

**Ministry**—Land Of Rape And Honey (Sire) 450-783

**Primus**—Sailing The Seas Of Cheese (Interscope) 449-694

**Front 242**—06:21:03:11 Up Evil (Epic) 456-939

**Quicksand**—Slip (Polydor) 455-485

**Sammy Hagar**—Unboxed (Geffen) 478-107

**Biohazard**—Urban Discipline (Roadrunner) 454-256

**AC/DC**—Live (ATCO) 453-217

**Sonic Youth**—Experimental Jet Set, Trash And No Star (DGC) 483-719

**Nirvana**—In Utero (DGC) 467-159

**Greenpeace: Alternative NRG**. Featuring R.E.M., U2, Soundgarden, UB40, more. (Hollywood/Greenpeace) 478-750

**Bon Jovi**—Keep The Faith (Jambco/Mercury) 451-310

**Gruntruck**—Push (Roadrunner) 450-981

**Saigon Kick**—The Lizard (3rd Stone/Atlantic) 441-634

**Red Hot Chili Peppers**—What Hits? (EMI) 448-209

**Helmet**—Meantime (Interscope) 449-686

**Dream Theater**—Images And Words (ATCO) 442-848

**George Thorogood And The Destroyers**—The Baddest Of The Bad (Hits) (EMI) 444-505

**Pantera**—Vulgar Display Of Power (ATCO) 435-305

**Pantera**—Cowboys From Hell (ATCO) 410-332

**Tesla**—Psychotic Supper (Geffen) 442-178

**Nirvana**—Nevermind (DGC) 442-046

**Mötley Crüe**—Decade Of Decadence '81-'91 (Elektra) 429-316

**Screaming Trees**—Sweet Oblivion (Epic) 445-312

**Black Sabbath**—Paranoid (Warner Bros.) 200-014

**Biohazard**—State Of The World Address (Warner Bros.) 484-725



**"The Crow"**—Orig. Sndtrk. Featuring Pantera, Stone Temple Pilots, etc. (Atlantic/Interscope) 478-230

**Van Halen** (Warner Bros.) 286-807

**Meat Loaf**—Bat Out Of Hell (Epic) 279-133

**Mother Love Bone** (Mercury) 447-755

**Best Of White Lion** (Atlantic) 446-278

**Soul Asylum**—Grave Dancers Union (Columbia) 445-510

**Ugly Kid Joe**—America's Least Wanted (Mercury) 445-379

**ZZ Top**—Grt. Hits (Warner Bros.) 438-010

**The Black Crowes**—The Southern Harmony And Musical Companion (Def/American) 462-192

**Kiss**—Alive III (Mercury) 459-636

**Nirvana**—Incesticide (DGC) 453-340

**AC/DC**—Back In Black (Atlantic) 305-045

**Whitesnake** (Geffen) 355-362

**The Breeders**—Last Splash (Elektra) 465-351

## MORE MUSIC

**Morrissey**—"Vauxhall & I" (Sire/Reprise) 476-341

**Spin Doctors**—Turn It Upside Down (Epic) 482-638

**Toad The Wet Sprocket**—Dulcinea (Columbia) 482-166

**Pretenders**—Last Of The Independents (Sire/Warner Bros.) 480-285

**Phish**—Hoist (Elektra) 477-919

**Beck**—Mellow Gold (DGC) 476-721

**"Threesome"**—Orig. Sndtrk. (Epic/Soundtrax) 476-499

**K7**—Swing Batta Swing (Tommy Boy) 474-866

**Tom Petty & The Heartbreakers**—Grt. Hits (MCA) 474-411

**Tori Amos**—Under The Pink (Atlantic) 473-207

**A Tribe Called Quest**—Midnight Marauders (Jive) 472-860

**Domino** (Ral/DefJam/Chaos/Columbia) 472-225

**Us3**—Hand On The Torch (Blue Note) 471-342

**Crash Test Dummies**—August And Everything After (Arista) 470-476

**Shaquille O'Neal**—Shaq Diesel (Jive) 470-427



**Beastie Boys**—Ill Communication (Capitol) 484-808

**10,000 Maniacs**—MTV Unplugged (Elektra) 469-775

**Counting Crows**—August And Everything After (DGC) 467-944

**Salt-N-Pepa**—Very Necessary (Next Plateau/London) 467-837

**Snoop Doggy Dogg**—Doggystyle (Death Row/Interscope) 465-955

**The Cranberries**—Everybody Else Is Doing It, So Why Can't We? (Island) 465-559

**Gin Blossoms**—New Miserable Experience (A&M) 463-737

**Meat Loaf**—Bat Out Of Hell II: Back Into Hell (MCA) 458-232

**Big Heat Todd And The Monsters**—Sister Sweetly (Giant/Reprise) 457-887

**R.E.M.**—Automatic For The People (Warner Bros.) 448-522

**Blind Melon** (Capitol) 447-995

**Eric Clapton**—Unplugged (Reprise/Duck) 446-187

**U2**—Achtung Baby (Island) 431-213

**Spin Doctors**—Pocket Full Of Kryptonite (Epic/Assoc.) 428-482

**U2**—The Joshua Tree (Island) 354-449

**The Police**—Every Breath You Take—The Singles (A&M) 348-318



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TO GET ONE  
MORE — FREE!

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P.O. Box 1129, Terre Haute, IN 47811-1129

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1. •	3. •	5. •	7. •
2. •	4. •	6. •	8. •

☐ **Extra Bonus Offer:** also send this CD now, for which I have enclosed an additional \$6.95.

9. •

This discount purchase also entitles me to this EXTRA CD — FREE!

10. •

My main musical interest is (check one): (But you are always free to choose from any category)

☐ **Heavy Metal**  
Ozzy Osbourne,  
Megadeth

☐ **Hard Rock**  
Tom Petty,  
Aerosmith

☐ **Alternative**  
The Cure,  
The Breeders

☐ **Rap**  
A Tribe Called Quest,  
Cypress Hill

☐ Mr. ☐ Mrs. ☐ Miss (Please Print) First Name Initial Last Name Age \_\_\_\_\_

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Do you have a VCR? (04) ☐ Yes ☐ No Do you have a credit card? (03) ☐ Yes ☐ No Do you have a telephone? (01) ☐ Yes ☐ No



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N43-8F-RN



# 12 CASSETTES FOR 1¢ PLUS A CHANCE TO GET TWO MORE — FREE!

**COLUMBIA HOUSE, 1400 N. Fruitridge Ave.  
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I am enclosing check or money order for \$1.50 (that's 1¢ for my first 12 selections, plus \$1.49 enrollment charge). Please accept my

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1. •	4. •	7. •	10. •
2. •	5. •	8. •	11. •
3. •	6. •	9. •	12. •

☐ Also send my first selection for up to a 60% discount, for which I am also enclosing additional payment of \$3.98. I then need buy only 7 more (instead of 8), at regular Club prices, in the next three years.

This discount purchase also entitles me to these 2 EXTRA CASSETTES FREE!

13. •	14. •	15. •
-------	-------	-------

My main musical interest is (check one): (But you are always free to choose from any category)

☐ **Heavy Metal**  
Ozzy Osbourne,  
Megadeth

☐ **Hard Rock**  
Tom Petty,  
Aerosmith

☐ **Alternative**  
The Cure,  
The Breeders

☐ **Rap**  
A Tribe Called Quest,  
Cypress Hill

☐ Mr.  
☐ Mrs.  
☐ Miss

(Please Print) First Name Initial Last Name Age

Address Apt.

City State Zip

Do you have a VCR? (04)  
☐ Yes ☐ No  
 Do you have a telephone? (01)  
☐ Yes ☐ No  
 Do you have a credit card? (03)  
☐ Yes ☐ No

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N43-RJ-RM



**Danzig**—Thrall-  
Deamonweatlive  
(American) **462-333**

**Pearl Jam**—Ten (Epic/  
Associated) **428-433**

**Red Hot Chili Peppers**  
—Blood Sugar Sex  
Magik (Warner Bros.)  
**428-367**

**Ozzy Osbourne**—No  
More Tears (Epic/  
Associated) **428-128**

**Ratt**—Ratt & Roll 8191  
(Atlantic) **427-799**

**Cinderella**—Long Cold  
Winter (Mercury)  
**424-564**

**Anthrax**—Attack Of The  
Killer B's (Island/  
Megaforce) **424-119**

**Rush**—Chronicles  
(Mercury)  
**423-780/393-785**

**Kiss**—Smashes,  
Thrashes And Hits  
(Mercury) **423-731**

**Kiss**—Destroyer  
(Casablanca) **423-723**

**Scorpions**—Crazy  
World (Mercury) **423-608**

**Stone Temple Pilots**—  
Core (Atlantic) **453-043**

**Megadeth**—Rust In  
Peace (Capitol) **412-148**

**AC/DC**—The Razors'  
Edge (ATCO) **410-662**

**Iron Maiden**—The  
Number Of The Beast  
(Capitol) **410-571**

**Extreme**—Pornograffiti  
(A&M) **409-003**

**Jane's Addiction**—  
Ritual De Lo Habitual  
(Warner Bros.) **407-098**

**Slaughter**—Stick It To  
Ya (Chrysalis) **404-830**

**Black Sabbath**—We  
Sold Our Soul For Rock  
'N' Roll (Warner Bros.)  
**404-632**

**Ministry**—The Mind Is A  
Terrible Thing To Taste  
(Sire/Warner Bros.) **404-194**

**Red Hot Chili  
Peppers**—Mother's Milk  
(EMI) **389-205**

**Anthrax**—Live-The  
Island Years (Island/  
Megaforce) **479-337**



**Pearl Jam**—Vs.  
(Epic) **465-427**

**Fudge Tunnel**—Creep  
Diets (Earache/  
Columbia) **465-617**

**Tesla**—The Great Radio  
Controversy (Geffen)  
**377-986**

## JUST INS...

**Helmet**—Betty  
(Interscope) **486-381**

**Gwar**—This Toilet  
Earth (Metal Blade)  
**486-027**

**Napalm Death**—  
Fear, Emptiness,  
Despair (Earache/  
Columbia) **488-240**

**Drown**—Hold On To  
The Hollow (Elektra)  
**481-754**

**Jane's Addiction**—  
Nothing's Shocking  
(Warner Bros.) **375-741**

**Ramones Mania** (Sire)  
**371-450**

**Megadeth**—So Far, So  
Good...So What  
(Capitol) **365-510**

**Guns N' Roses**—  
Appetite For Destruction  
(Geffen) **359-984**

**Aerosmith**—Permanent  
Vacation (Geffen)  
**359-075**

**The Best Of The Doors**  
(Elektra)  
**357-616/397-612**

**Megadeth**—Countdown  
To Extinction (Capitol)  
**444-489**

**Guns N' Roses**—Use  
Your Illusion I (Geffen)  
**442-087**

**Tesla**—Mechanical  
Resonance (Geffen)  
**352-732**

**Megadeth**—Peace  
Sells...But Who's  
Buying? (Capitol) **351-346**

**Judas Priest**—British  
Steel (Columbia)  
**303-206**

**Bad Company**—10  
From 6 (Atlantic)  
**341-313**

**L.A. Guns**—Hollywood  
Vampires (Polydor)  
**424-697**

**Skid Row**—Slave To The  
Grind (Atlantic)  
**422-220**

**Mr. Big**—Lean Into It  
(Atlantic) **418-798**

**Warrant**—Dirty Rotten  
Filthy Stinking Rich  
(Columbia) **379-644**

**Dokken**—Under Lock &  
Key (Elektra) **340-661**

**Quiet Riot**—Metal  
Health (Pasha) **320-630**

**The Best Of Great  
White** (Capitol) **469-833**

**Van Halen**—1984  
(Warner Bros.) **324-582**

**Motely Crüe**—Shout At  
The Devil (Elektra)  
**323-444**

**Great Gonzos/The Best  
Of Ted Nugent**  
(Epic) **312-330**

**Ozzy Osbourne**—Diary  
Of A Madman (Jet)  
**312-017**

**Bad Brains**—Rise (Epic)  
**464-131**

**Kiss My A—: Classic  
Kiss Regrooved** (Kiss  
Tribute Album)  
(Mercury) **485-763**

**White Zombie**—La  
Sexorcisto (Geffen)  
**433-748**

**Ozzy Osbourne**—  
Blizzard Of Ozz (Jet)  
**309-120**

**Van Halen**—5150  
(Warner Bros.) **343-582**

**Van Halen**—Live: Right  
Here, Right Now  
(Warner Bros.)  
**454-470/394-478**

**Ministry**—Psalm 69  
(Sire/Warner Bros.)  
**433-748**

**AC/DC**—Highway To  
Hell (Atlantic) **297-788**

**Alice Cooper's Grit.  
Hits** (Warner Bros.)  
**291-476**

**Masters Of Reality**—  
Sunrise On The  
Sufferbus (Chrysalis)  
**454-959**

**Guns N' Roses**—Use  
Your Illusion II (Geffen)  
**442-038**

**Carcass**—Heartwork  
(Earache/Columbia)  
**472-951**

**Aerosmith**—Pump  
(Geffen) **388-009**

**Winger**—Pull  
(Atlantic) **459-016**

**Testament**—Return To  
The Apocalyptic City  
(Atlantic) **457-119**

**Overkill**—I Hear Black  
(Atlantic) **456-566**

**Faith No More**—Angel  
Dust (Reprise/Slash)  
**439-307**

**Dig** (Radioactive)  
**474-817**

**Animal Bag**—Offering  
(Mercury) **474-270**

**AC/DC**—Live (ATCO)  
**450-742/390-740**

**Motorhead**—March Or  
Die (Epic) **439-646**

**Testament**—The Ritual  
(Atlantic) **438-861**

**Skinny Puppy**—Last  
Rights (Capitol) **436-212**

**Firehouse** (Epic)  
**414-318**

**Skid Row** (Atlantic)  
**379-602**

**Ozzy Osbourne**—  
Randy Rhoads Tribute  
(CBS Associated)  
**355-636**

**Boston** (Epic) **269-209**

**Dokken**—Tooth And  
Nail (Elektra) **330-928**

**Collective Soul**—Hints,  
Allegations & Things Left  
Unsaid (Atlantic)  
**481-614**

**Sepultura**—Chaos A.D.  
(Roadrunner/Epic)  
**467-654**



**Scorpions**—Best Of  
Rockers 'N' Ballads  
(Mercury) **423-590**

**Sepultura**—Arista  
(Roadrunner) **420-810**

**Van Halen**—For  
Unlawful Carnal  
Knowledge (Warner  
Bros.) **420-273**

**Aerosmith**—Get A Grip  
(Geffen) **458-075**

**Green Day**—Dookie  
(Reprise) **476-549**

**Mötley Crüe**—Dr.  
Feelgood (Elektra) **387-944**

**Faith No More**—The  
Real Thing (Reprise/  
Slash) **387-399**

**Rage Against The  
Machine** (Epic/  
Associated) **451-138**

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Contains explicit lyrics which may be objectionable to some members.

### HERE IS HOW TO GET 8 CDS FOR 1¢...

• **Just mail the coupon** with check or money order for \$1.86 (that's 1¢ for your eight CDs, plus \$1.85 for shipping and handling).

• **You agree** to buy just six more selections in the next three years, at regular Club prices currently \$12.98 to \$16.98—and you may cancel membership at any time after doing so. (A shipping and handling charge will be added to each shipment.)

• **Free Music Magazine** sent every four weeks (up to 13 times a year), describing the Regular Selection for your listening interest, plus hundreds of alternates. And Special Selection mailings up to six times a year (total of up to 19 buying opportunities).

• **Buy only what you want!** If you want the Regular or Special Selection, do nothing—it will be sent automatically. If you'd prefer an alternate selection, or none at all, just mail the response card always provided by the date specified.

• **You always have 10 days to decide;** if not, you may return the Selection at our expense.

• **More Benefits, More Savings.** Beginning with your very first magazine you'll save money on your favorite music. And after you fulfill your membership obligation, you'll enjoy our new "Buy More, Pay Less" bonus plan. You may get a single CD for half price, \$5.99, or even \$3.99 with every CD or cassette you buy at regular Club price (shipping and handling additional).

• **10-Day Risk-Free Trial.** We'll send details of the Club's operation with your introductory package. If not satisfied, return everything within 10 days for a full refund and no further obligation.

• **Extra Bonus Offer:** you may take one additional CD right now at the super-low price of only \$6.95—and you are then entitled to take an extra CD as a bonus FREE! and you'll receive your discounted CD and your bonus CD with your 8 introductory selections—a total of 10 CDs in all!

### HERE IS HOW TO GET 12 CASSETTES FOR 1¢...

• **Just write in the numbers of the 12 cassettes you want** and mail the coupon, together with check or money order for \$1.50 (that's 1¢ for your 12 cassettes, plus \$1.49 enrollment charge).

• **You agree** to buy just eight more selections in the next three years, at regular Club prices (currently \$7.98 to \$10.98)—and you may cancel membership at any time after doing so. A shipping/handling charge will be added to each shipment.

• **Buy one—get one free Bonus Plan.** If you continue your membership after fulfilling your obligation, you'll be eligible for our generous bonus plan. It lets you get one cassette free for every one you buy at regular Club price (shipping and handling will be added). Otherwise, the Club operates in the same manner as described above.

• **2 More Cassettes FREE.** Choose your first selection now for only \$3.98 (that's up to 60% off regular Club prices)—and your membership obligation is immediately reduced: you then need buy only 7 more (instead of 8) in three years! AND this discount purchase also entitles you to 2 extra cassettes FREE. So you can get 15 cassettes for less than the price of one!

• **If the application is missing, write to:**  
Columbia House, 1400 North Fruitridge Avenue,  
Terre Haute, Indiana 47811-1130.



Entertaining America...  
One Person at a Time®

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Selections with two numbers count as two selections—write each number in a separate box.

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Send me these 8 CDs	1. •	3. •	5. •	7. •
	2. •	4. •	6. •	8. •

☐ **Extra Bonus Offer.** Also send this CD now, I've enclosed an additional \$6.95. ☐ **and I'm entitled to this extra CD FREE!**

☐ **I PREFER CASSETTES** for which I am enclosing check or money order for \$1.50 (that's 1¢ for my first 12 cassettes, plus \$1.49 enrollment charge). Please enroll me under the terms outlined. I agree to buy 8 selections, at regular Club prices, in the next 3 years—and may cancel membership anytime after doing so. (A shipping/handling charge is added to each shipment.)

Send me these 12 cassettes	1. •	4. •	7. •	10. •
	2. •	5. •	8. •	11. •
	3. •	6. •	9. •	12. •

☐ **Also send my first selection for up to a 60% discount** for which I am also enclosing additional payment of \$3.98. I then need buy only 7 more (instead of 8), at regular Club prices, in the next 3 years. ☐ **This discount purchase also entitles me to these 2 extra cassettes FREE!**

**My main musical interest is (check one): (But you are always free to choose from any category)**

<input type="checkbox"/> <b>Heavy Metal</b> Ozzy Osbourne, Megadeth	<input type="checkbox"/> <b>Hard Rock</b> Tom Petty, Aerosmith	<input type="checkbox"/> <b>Alternative</b> The Cure, The Breeders	<input type="checkbox"/> <b>Rap</b> A Tribe Called Quest, Cypress Hill
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☐ Mr. ☐ Mrs. ☐ Miss ☐ Print First Name ☐ Initial ☐ Last Name ☐ Age

☐ Address ☐ Apt.

☐ City ☐ State ☐ Zip

☐ Do you have a telephone? (01) ☐ Yes ☐ No ☐ Do you have a credit card? (03) ☐ Yes ☐ No ☐ Do you have a VCR? (04) ☐ Yes ☐ No

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**N44-8F-RN-RJ-RM**



Vinnie Paul was hung over, you could hear it in his Dallas drawl. He had obviously downed too much Crown Royal during last night's after-show escapades. No big deal—another party in another town along the tour path for the **Far Beyond Driven**. Anyway, it's not your hangover. Vinnie came down with this dreaded state when he spent his after gig hours in a vain attempt at having too much fun.

So the members of Pantera have found different forms of entertainment. Phil is a boxing maniac. He's got every fight in creation on video and likes to sit around watching guys beating each other's heads in. Vinnie and Rex have been becoming big golf buddies. Dimebag gets into his hotel room, sets up a four-track recorder and makes up all kinds of funny songs up for everybody to listen to. When you're on the road, you'll do anything to enter-

tain yourself.

Pantera are well into their year-plus stint on the road in support of **Far Beyond Driven**. They've played with Sepultura, Biohazard, Prong, Suicidal Tendencies, AC/DC and Metallica; been sprayed with sweat, spit, cigarette butts and bombarded with combat fatigues. But it's cool. Eleven years on the road have given Pantera a solid fan base. When **Far Beyond Driven** debuted last March, so many Pantera fans ran out and bought the record that it debuted at the top of the **Billboard** charts.

"It was the day that Jimmy Johnson retired from the Cowboys. I'm a huge Dallas Cowboys fan, and I was completely bummed out—two Superbowls and he's walking away from it," recalls Vinnie. "The phone rang, I picked it up and it

# PANTERA

## FAST AND FURIOUS

BY JODI SUMMERS

"We're in Cleveland. We were at Tiffany's last night," Vinnie recalls through the haze. "It's a great strip club. Nice girls. Every time I go to Cleveland, I drop in. It's fun, something to do to pass the time."

Strains of *Girls, Girls, Girls* go dancing through the air. Musicians seem to have this thing with strippers. In the '80s, when L.A. was the place to play rock and roll, strippers were the girls to marry. Robbin Crosby from Ratt married a Playboy centerfold. Motley Crue's Vince Neil married a hot oil wrestler. Kiss' Gene Simmons has former centerfold Shannon Tweed as the mother of his two children.

"A lot of rock and rollers like tittie dancers because they're entertainers," explains Vinnie. "If you spend your life entertaining people, it feels good when someone can entertain you. The tables are turned and now it's their turn to show time you."

Vinnie and Pantera provocateurs Phil Anselmo, Dimebag Darrell and Rex are no strangers to bars behind the Nude! Nude! Nude! sign. When **Vulgar Display Of Power** went gold, and Vinnie got his first big royalty check, he bought a boat for bass fishing and water skiing and settled his "numerous huge tittie bar bills from around the country."

You need entertainment on the road. When you spend 22 hours of your life waiting for the two hours onstage, it gets boring. Trust Vinnie. If you're not riding on a bus, or hanging out in a hotel, you want to find ways to entertain yourself. Hanging out with the guys from the opening band can be fun sometimes, but how often can you close down the hotel bar?



**Dimebag Darrell: One of hard rock's most unpredictable six string heroes.**

PHOTO: ANNAMARIA DI SANTO

PHOTO: ANNAMARIA DI SANTO



A high-contrast, black and white photograph of Phil Anselmo. He is shown from the waist up, leaning forward with his mouth open, holding a microphone. He has extensive tattoos on both arms, including a large cross on his right forearm and a skull on his left. He is wearing a light-colored t-shirt and dark pants. The background is dark, and the lighting is dramatic, highlighting his face and tattoos.

**PHIL  
ANSELMO**

**HIT PARADER**



was the president of our record company, she said, 'I've got some bad news for you.'

"I said, 'I know, Jimmy just bailed.'

"She goes, 'No, your record debuted at Number One!'

"Wow! That was the end of my bad mood—that was my Superbowl right there! We knew **Far Beyond Driven** was going to be in the Top 10, and we were hoping the Top Three, but I don't think any of us really thought that Number One was a true possibility."

From the searing intensity of *I'm Broken* to the sonic deluge of *5 Minutes Alone*, **Far Beyond Driven** is a molten album. On tour, the audience gets so into Pantera's show

The daily drives average 300 miles.

"A lot of people who have an office routine think I'm crazy and can't understand how I do it," states Vinnie. "I would find it very boring if I lived at home and went to work at the same place and did the same thing every day. But that's the difference between me and somebody else."

Pantera perform whenever they can. Not stomach flu, broken bones, not rain nor snow nor sleet nor earthquake will keep them from performing a gig. Pantera has never canceled a show...but they came close in Caracas, Venezuela recently. They had been

Pantera were going to cancel...until the promoter got them on the phone. He gave the old, "you have to play the show or else you're ruined" hustle.

"The promoter told us, 'well, if you don't play, they're liable to plant a pound of cocaine on you at the airport and you won't get out,'" recalls Vinnie.

Pantera played for 8,000 kids and "it was just the craziest show that's ever been done," reminisces Vinnie. "It was an all metal stage, and then it sprinkles. The guys were getting shocks when they touched the mikes. There were bats flying around, and

**Pantera: "As a headliner, you have to work hard to live up to expectations."**

that they quickly turn into sweat-soaked pit bulls releasing all the pent up anxieties of their own realities. It's an overwhelming sight to see 7,000 Pantera fans move by Phil's manic stage stomp.

"As a headliner, people are there to see you, so you have to find a way to live up to the challenge," declares Vinnie. "The way we did that is take out extremely killer bands. That's a challenge to us because we know they're going to go out and kick butt every night, so that lights a fire under our butts."

Pantera are road hogs. Home is their bunks in the bus, and they see the same clothes every time they look into their suitcase. The routine in their lives comes from driving to the next town and getting pumped up to bleed their souls on stage.

booked to play at an indoor theater, but the president of the country was anxious to see this Venezuelan violinist, so the Pantera gig got moved to a baseball

**"There were 12 kids who got snakebites during that show."**

stadium that hadn't been used in 10 years.

"There were weeds that were like four feet high, there were snakes all over the place, and big blue land crabs running around," recalled Vinnie. "During setup, our crew guys all got ant bites and had snakes attacking them. They came back to the hotel and said, 'We can't do the show, man.'"

when we finished the show, there were like 12 kids that got snake bites during the concert, it was just crazy."

Such is life on the road with Pantera. But they're doing what they want to do and being successful in a big way. **Far Beyond**

**Driven** is their second platinum album, and Pantera have got a lot of new fans to play for. They also have those all important long-termers, the people that have supported Pantera from day one. You know, the die-hards, the people that saw them in their bar days. And, when there's time there are strip joints to visit.

"They're the best," Vinnie concludes. "Where else am I going to go meet a girl on Monday night in Boston, Massachusetts? Never been in the town before. So I go to a topless bar, have a good time, have a few drinks, rap with my buds. Maybe catch the fever. Who knows what might happen?"



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Rock and roll has always relied on a formula of "one part talent and nine parts attitude". Of course, there have been some notable exceptions to this "rule", but when you really get down to it where would bands like Guns N' Roses, Aerosmith or even Pearl Jam have gotten without a healthy dose of 'tude? In reality, attitude is often the difference between success or failure for many bands, and if a group doesn't have the stick-to-it-no-matter-what-the-hell-happens philosophy down pat, they're liable to fall by the way-side before their big break ever has the chance to come their way. Battling your way from the underground to the mountaintop has long been the dream of many an aspiring young musician, yet few get the chance to make that dizzying climb; one band that recently has is Green Day, and it's their story we're about to tell here.

By now most of you reading this are more than slightly familiar with the three "punk", kids from Northern California who comprise this high-energy rock and roll ensemble. You've seen their video for *Longview* which

**"We were just looking for a record company that could give us a little promotional support."**

seemed to pop up on MTV once or twice an hour all last summer, you've heard other tracks from their album *Dookie* blasting on a variety of radio formats, and you've caught them laying down their blistering musical attack as an integral part of this year's Lollapalooza festival. But before you get the impression that vocalist/guitarist Billie Joe, bassist Mike Dirnt and drummer Tre Cool burst upon the rock world fully grown in early 1994, there's much to learn about these Green Day guys. Their road to the top wasn't a particularly easy one— but as the boys will quickly tell you, it was been a heck of a lot of fun.

"Mike and I first got together when we were eleven," Billie Joe said. "We both liked a lot of the same hard rock and heavy metal bands, so we started out both playing guitar and playing in a band called

# GREEN DAY PURE ENERGY

BY SKIP PENDLETON

Sweet Children. We had this song called *Green Day*, so in about 1989 we decided to change our name and we started writing more of our own material."

Soon after their trans-

snot-nosed kids who were trying to reinvent rock and roll in their own somewhat inebriated image. The results of their efforts were rewarded in 1992 when a West Coast indie label forwarded the band just enough cash to record a debut disc, *39/Smooth*.

The album made an immediate splash in Europe with its Brit-styled punk/pop, and it was off to the Continent for a tour for the Green Day boys. Almost immediately after returning to U.S. shores, the band reentered the studio to lay down the tracks for their next album, *Kerplunk*, which they record for the astounding sum of \$1,000! The band then hit the road playing every dive in the States, performing memorable packed-house gigs in such media centers as Billings, Montana and Rapid City, South Dakota. But it worked... the "legend" of Green Day soon spread to L.A. where an industrious A & R guy for Warner Bros. Records moved in to sign the band to a major label deal.

"We never were really looking for a big record deal," Billie Joe said. "When we left our first label it was more to just find a company that could give us a little promotional support. We proved that we didn't need that much money to make a record—we just wanted more people to know who we were."

With a little extra money behind them, the band soon began work on *Dookie*, a blasting, crashing, crunching, munching symbiosis of power chords, growled vocals and hook-laden tunes. Packing 14 songs into an album that lasts just 39 minutes, Green Day offer sweet, short blasts of pure rock power, following the classic Rambo

philosophy of "get in, get the job done, then get the hell out." All the elements of classic rock and roll are there— confusion about life, confusion about sex, confusion about your parents— all wrapped up in succinct little pieces of rock and roll ecstasy. No wonder Green Day stole the show at Lollapalooza every time they went on stage.

"We're just putting what we see and what we feel to music," Billie Joe said. "I think the people who hear it relate to it. At heart, we all have pretty much the same problems."



**Green Day: "People who hear our music just relate to it."**

formation to Green Day, this power trio began hitting the club circuit in and around California, causing near-riots wherever they plugged in their amps. Their straight-forward, simplistic, instantly infectious style, and their unassuming stage demeanor harkened back to the glory days of mid-'70s punk rock, when bands like the Ramones and the Clash were blasting their way into the psyche of rock fans around the world. Yet Green Day was no retro-rock unit trying to recapture some halcyon yesteryears— they were three

PHOTO: KEN SCHLES



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# CANDLEBOX

BY ANDY SECHER

**Kevin Martin:**  
"It took a long  
time for peo-  
ple to catch  
on."

It was a beautiful day last summer when many people within the rock community began to realize something—Candlebox were going to make it. Their self-titled debut album had already been out for more than six months, and their video for *You* had long been an MTV staple. But at some mystical, magical moment it suddenly became clear that vocalist Kevin Martin, bassist Bardí Martin, guitarist Peter Klett and drummer Scott Mercado, were a lot more than just another Seattle band—they were stars. While the band members themselves may still be a bit hesitant to accept such accolades, they've slowly grown more comfortable with the concept that they're well on their way to making a significant contribution to the rock world. Recently we caught up with Kevin Martin to discuss Candlebox' dramatic emergence on the music scene.

**Hit Parader:** Did it seem like it took forever for people to catch on to Candlebox?

**Kevin Martin:** It did seem like it took a long time. The first four months after the album came out, it seemed like we were really going up hill. We weren't getting much attention, and the tour offers weren't exactly rolling in. But then, just about the beginning of the year, things began to pick up. We knew it wasn't going to be easy, so we weren't surprised that we had to struggle, but when we finally began getting a little press, and a little support from MTV, things became much easier. Then, when we had the chance to tour with Rush, things really started to happen—even the media people began to notice us a little more.

**HP:** Why don't you feel that the media was behind Candlebox right from the beginning?

**KM:** We came along with about as little hype as any band I know. Nobody knew who we were when the album came out, and that's the way we liked it. There wasn't any fanfare for us in the press or on the radio. We didn't want to be part of some big publicity push that we figured would focus on the facts that we came from Seattle and that Madonna owned our record label rather than on our music. We wanted everyone to hear the songs before they knew much about us.

**HP:** It's been said that you are the first "non Seattle" Seattle band. Do you agree with that?

**KM:** Yeah, I do. We were too young to be part of the whole Soundgarden, Pearl Jam scene up there. Seattle's got a very strict code as far as who's allowed in bars, and since the places you have to play in up there are generally bars where alcohol is served, you don't get in until you're 18. By the time we were 18, most of those bands were on their way. We're from Seattle, but we're definitely not part of that whole "scene" from a few years ago. We all really like and admire those bands—I'll never forget the one chance I did have to see Soundgarden in a small place—but we never got the chance to play with any of them or tour with 'em—at least not yet.

# SET TO BURN



**HP:** Candlebox's music has been described as "hypnotic", "progressive" and "alternative". Is there a particular way you would describe your sound?

**KM:** We're just a pure rock and roll band. We're not slick in any way, and our intention is just to make music that has a lot of substance to it. I've had this discussion with the guys in the band from time to time; we try to figure out what we're doing too! I think our songs are hard to classify. They have elements of hard rock in there, but we're not a metal band by any stretch of the imagination. I guess the only way I would describe us is by saying that what we play is classic rock and roll.

**HP:** We know that you spent a number of months on an arena tour with Rush. How did that go?

**KM:** It was a really great experience. We never would have imagined a year ago that we'd have the chance to get on stage every night in front of 15,000 people and have them really like us. It was a dream come true. Rush's fans are so knowledgeable. They know if you're giving your all and playing well. That's why the positive response we got from them really meant a great deal to us.

**HP:** What was the strangest thing that happened on the road with Rush?

**KM:** We're fairly quiet guys, so any strange things that happened occurred on stage. Maybe the strangest was during our last show with them in Rochester, New York. During each of our shows, we'd tease the crowd by playing just a few chords of *Working Man*— which has always been one of our favorite Rush songs. Well, that night we play those chords and suddenly a voice starts singing the lyrics to the song— and it's none other than Geddy Lee! He's off stage, and singing, and I'm on stage looking like a total idiot. Afterward, he actually apologized to me, which was totally nuts. I thought it was great.

**HP:** We know that Madonna owns your record label. How much "hands on" involvement has she had with the band?

**KM:** Actually, she's never even seen us play live. I think she depends on the advice of other people in the organization, and they've always liked us. I don't know how much of a fan of rock and roll she is, but she's been very good for us. The association with Maverick has been good for us and good for them. She's made sure that we're treated right and that everything is handled properly.

**Peter Klett:** One of the hottest young guitarists on the scene.

*"We came along with about as little hype as any band I know."*

**HP:** It's been almost a year since your first album came out. Do you have any plans for your second disc?

**KM:** Believe it or not, we've already given the label the cover art for that one. We haven't even gone into the studio, but we've got the cover art done. If everything goes according to plans, we'll go back into the studio in January and have the next album out by spring. We're ready to go right now. We've been writing songs for the last six months.

**HP:** Do you think the success of your first album will have any impact on the approach you take to your next one?

**KM:** Nah, I don't think so. We like to surprise ourselves, and we figure if we do that, we'll keep everyone guessing. To us, that's part of the fun of being in a band like Candlebox. Even we don't have any idea what we're liable to do next.

PHOTO: RON AKIYAMA



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# JACKYL

## THE BIG PUSH

BY ANDY SECHER

It's the second time around for Jackyl. They're no longer the Southern-fried babes-in-the-woods they were before their self-titled debut disc was released in 1992. They've grown up, learned a few new tricks and returned to the scene with **Push Comes To Shove**, a record that captures all the ass-kickin' energy of their explosive debut, yet opens some new creative doors for vocalist Jesse James Dupree and his hard rockin' outlaws. This time out, they may not be wielding a chainsaw or dropping their pants every chance they get— but don't think for one second they're still not the wild-eyed Southern boys we all grew to know and love the first time around. Recently we sat down with the loquacious Mr. Dupree to hear what's goin' on in the always exciting world of Jackyl.

**Hit Parader:** Have you found that people have reacted differently to you this time around?

**Jesse Dupree:** They really have. The biggest difference was just with the way people reacted before the new record even came out. I remember the fight we had to go through with radio last time just to get 'em to play a song. This time, we had stations taking advance cassettes and playin' songs off of 'em even before the label wanted them to do it. There has been a lot more enthusiasm from everyone this time. But that's not really surprising. I mean, last time nobody knew who the hell we were. This time, we've got a bit of a track record to fall back on, and we've got a new album that kicks ass!

**HP:** Did you feel you had to live up to the expectations of more people with this album?

**JD:** There was a lot of pressure on us this time— but there was a lot of pressure on us the first time too. We really push ourselves, and we want the people around us to push us as hard as they can as well. The trick for us was to make a second Jackyl record that really wasn't just a second Jackyl record. We wanted to capture

all the energy and attitude of the first album, but we wanted to bring a lot of new things in there too. It would have been too tempting just to make another

people who've heard the album know exactly what I mean by it. It's just a feeling you get when you hear the song. What we did was take a few old influences— everything from James Brown to The Who— and added it to our own mix. The results are something you recognize as Jackyl, but there's a few definite new twists in there. We've got songs like *Headed For Destruction* and *China Town* that just have a real funky, bluesy, rock and roll feel to them— they've got that groove. But we haven't lost sight of the fact that we're a rock and roll band first and foremost, and everything else comes in a distant second.

**HP:** We know you worked with Bruce Fairbairn— of Bon Jovi and Aerosmith fame— on this album. How is he as a producer?

**JD:** He's a real mature, in-control kind of guy. He was a real pleasure to work with because he's been there and done it for everybody, yet he always brings a fresh perspective with him. He's got great ears and knows how to help you bring out the best in your songs. That's the sign of a



Jackyl: "We never will become the 'flavor of the day.'"

album full of songs just like *Down On Me* or *When Will It Rain*. But we didn't want to do that. We wanted some songs like that, but we were looking to add some more groove to the mix, and that's what we've done.

**HP:** What exactly does "groove" mean?

**JD:** You know it when you hear it. The

great producer as far as I'm concerned. Some guys tend to make every band sound the same. The great producers just make you sound better.

**HP:** Are you at all concerned that after all the success your debut album enjoyed there might be a bit of a negative reaction this time just because Jackyl isn't per-



ceived as being overly "hip"?

**JD:** I do know exactly what you mean, but I can't say it's a big concern of ours. We never became the "flavor of the day" or one of those top-40 bands you hear every ten minutes. I don't think we were really overexposed. I think our strength is that the band has true personality—which is kind of rare in rock and roll these days. People respond to us as people, and they also respond to our music. We're not a novelty band—despite what some people might think.

**HP:** You talk about "overexposure" and "novelty"—yet you've posed nude and your main stage prop is a chainsaw.

**JD:** (Laughing) That's true. I think that fans relate to us because they know we really care about what we're doing, but that we don't really take ourselves that seriously. Posing in that magazine was just a fun thing for me—it sure as hell wasn't any kind of political statement. And the chain-

*"There has been a lot more enthusiasm directed our way this time."*

saw was just a cool thing that was just fun for us. It got us some attention. Maybe we'll tone it down a bit this time around—but I doubt it.

**HP:** You've got a pretty wild reputation. What's the wildest thing you did while you were on the road last time?

**JD:** There was one night in Germany that comes to mind. We all ended up at this bondage party that a friend of ours had invited us to. The place they were holding this party was huge! It was on three different floors, and every floor

you went up, the scene just got wilder. On the first floor you just saw people dressed in black leather and bondage gear. On the second floor there were some bondage shows and some staged entertainment. On the third floor things really got pretty wild. They were really getting into it. That scene was too strange even for us.

**HP:** You spent a lot of time touring with Aerosmith last time. Would you rather be an opening act again this

time, or would you rather headline your own theater show?

**JD:** We'll probably combine the two. We enjoy playing the big halls in front of 20,000 people, but we like the smaller places too. Touring with Aerosmith was great. Joe Perry told us that we were keeping rock and roll traditions alive. But we enjoyed playing our own shows just as much. Now with two albums to play—we'll be very tempted to stay on stage for a long time, so the fans just better get ready.

Will Jesse be a cut up on stage this year?



**M**etallica want their fans to know something. They want them to know that the band would honestly *like* to take a real vacation. They want their followers to know that the band would *like* to be able to relax and take a little time off from rock and roll. But the simple fact of the matter is that Metallica can't do it... no matter how hard they try, no matter where they go or what they do, in a matter of days their thoughts all turn to one thing and one thing only—and that thing is an all-consuming musical beast called Metallica.

At the climactic conclusion of their 18-month long world tour in support of their sextuple platinum **Metallica** album

As they've stood on stage sniffing the breezes, the members of Metallica have also been laying down some of the heaviest music of their career. Unlike their massive set during their last arena tour, this time around the set has been stripped down a bit, as has their stage set. This time, it's basically just Metallica, their instruments and their amps... and let the unsuspecting fan beware. At times those sitting near the group's mountainous speaker system reported that sound levels surpassed the pain tolerance—but they didn't complain. Playing outdoors presents its own unique set of problems and situation, but with no assigned seats and plenty of room to move around (at least away from the

on, and the summer sun often not setting until 9 o'clock, opening acts became a logical necessity. Certainly the bands invited to perform with Metallica appreciated the opportunity afforded them.

"It was great going out there with Metallica," said Candlebox vocalist Kevin Martin. "Their crowds are just the best in the world, and they just want you to go out there and play good music. There was no sense of competition on anyone's part, and a real strong bond developed between the bands, and the fans as well. The only negative I can think of is that our time on stage was kind of limited, but that's okay—we'll do our own shows soon enough. I

# METALLICA

## THE MASTER BLASTERS

in 1993, most industry experts expected that the group would decide to lay low for at least a year. Little did they know that just as they were uttering such misguided beliefs, Lars Ulrich, James Hetfield, Jason Newsted and Kirk Hammett were already back at work sifting through hours-upon-hours of tape and video footage of the group's concert performances. The results of their efforts emerged late last year in the form of the precedent-shattering boxed set **Binge & Purge**, a collection that featured three CD's worth of live recording and an additional two video cassettes of live concert footage. "Aha!" those some experts then proclaimed, now we know for *certain* that Metallica is planning on taking off the entirety of 1994. Well, dudes, wrong again. Starting last May, and continuing right through the summer, Metallica hit the highways and byways of North America, taking their incredible concert experience to outdoor venues in urban jungles, suburban hotspots and rural outposts. And, best yet, the guys report they had the time of their lives.

"It was a lot of fun," Hammett reported. "It's nice to be able to get outside when the weather is nice and see everyone in a real happy, party mood. There's a very different feeling when you're playing outside as compared to playing inside one of those big cement arenas. You just feel so much energy all around you. When the wind's blowing right you can even smell the grass—and I'm talking about the green kind."

BY MIKE GENARO

front of the stage), those trapped near the pulsating speakers simply tried to move away as best they could. In certain cities officials were on hand to check that local sound ordinances were strictly adhered to, but despite some close calls, Metallica never ran afoul of the law.

"When you play in an open air setting, sometimes you have to work harder to control your sound," Ulrich explained. "There's obviously a lot more space to fill. And if the wind blows a certain way,

***"It's nice to be able to play outside when the weather is nice."***

the sound can carry. And if it rains, you've got to be careful not to get electrocuted. I know that's something the crew has been very aware of every time they see a cloud in the sky. But all that is part of the fun. To me, playing outside in the summer time is the way rock and roll should always be presented."

Another major change for the Metallimen this time around was their utilization of support acts throughout the summer "Sh\*t In The Sheds" tour. Bands such as Candlebox, Fight and Danzig each were provided the opportunity to open shows for Metallica, allowing each the chance to reach a huge, and very receptive audience. While they chose not to feature opening acts during their last tour, this time, with the band preferring to wait until dark to go

know we were real sorry to see the tour come to an end. But if Metallica ever offers us the chance to go out with them again, you know we'll be there."

Martin's words bring us in a roundabout way to the next great Metallica question; when might the band decide to go back into the studio to begin work on their next album? While they've continually proven that going on the road is play and not work, they've also let it be known that their attitude towards the recording studio isn't quite so warm. Metallica know that the next time they go into a studio, it'll be for a six-month long period of pure hell, a time when their musical guts will be turned inside out and their hearts and souls will be left spreadeagled on the floor. With that in mind, it's not surprising that the band members prefer to remain mum in regard to their future recording plans.

"We'll get around to it, I guess," Hammett said with a smile. "Right now that's not the number one thing on our minds. Making an album can be fun, but it's also a lot of work. We spent so much time making the last record that there were moments we didn't know if it would ever come together. It's a great feeling to look back on what you've accomplished after it's done, but while you're doing it, things can get kind of tense. We have a lot of work to do before we get to that stage. There are ideas to work on, songs to write, production decisions to be made—they can wait."



A full-page photograph of James Hetfield, lead singer and guitarist of Metallica. He is shown from the waist up, wearing a black long-sleeved shirt and a necklace. He has long, wavy, reddish-brown hair and a goatee. He is holding a black electric guitar and looking off to the side with a serious expression. The background is dark, with some stage equipment visible. The lighting is dramatic, highlighting his hair and the guitar.

**JAMES  
HETFIELD**

**MT PARADER**



# VAN HALEN CHANGING THEIR TUNE

BY RAYMOND "STICK" STEVENS

For Van Halen, the creation of a new album is always an exhilarating, emotional, exhausting experience... and then again, it's not. For all the cutting-edge technology they employ in their famed "5150 Studios", and for all the brash creativity that they pour into each note they play and every song they write, there's always something vaguely familiar about a new Van Halen record—both for the band and for their fans. It's not like you really know what the music is going to sound like, but somehow hearing the instantly identifiable fire in Eddie Van Halen's guitar leads, or the gruff-yet-soothing croons of Sammy Hagar, places the listener in a rock and roll comfort zone. Once again, on their latest opus, **The Club**, Van Halen have done what they do better than anyone. They've created an album filled with soul-stirring, heart-pounding rock and roll from first cut to last. For 18 years this quintessential hard rock animal has taken music to places it's never visited before, and on their new effort they've done it again.

"When we get together it's never to try and top ourselves or fit into what's going on out in the music world," Eddie Van Halen said. "We're just trying to be Van Halen. We almost shut ourselves off from too many outside influences. Once we get into the studio, it's like we're in our own little world. We just start playing our ideas for each other and see what we come up with."

That simple approach has proven to be a magic formula for the band. While so many other groups depend on a single musical source for inspiration, everyone in VH is counted on to bring his own artistic reactants to the group's special brand of musical stew. Sure, Eddie and Sammy do the majority of the songwriting and musical arranging, but don't for one second forget about the contributors of bassist Michael Anthony and drummer

Alex Van Halen. Not only do they rank as one of rock's all-time great rhythm sections, but their background vocals, instrumental dynamism and rock and roll smarts have played a vital role in Van Halen's long and glorious history. And on **The Club**, their efforts certainly didn't go unnoticed or unappreciated.

**"We shut ourselves off from too many outside influences."**

"Sometimes people have not given Al or Mike their due credit," Hagar said. "I remember before I joined the band, one of the things I always admired was Mike's background vocals. That's as much a part of the Van Halen sound as Ed's guitar work—believe me! And Al is just a monster. I've worked with some great drummers over the years, but there's no one like Al. I don't care if it's in a small recording studio or in front of 100,000 people—he always plays just the right way."

All the nicey-nicey talk is great, but it doesn't make for very exciting reading, does it? Wouldn't you *rather* be reading about how all the members are looking to make solo records, like Guns N' Roses, or how they all almost punched each other out, like Stone Temple Pilots? No? You mean you actually *like* the idea of four guys sticking together, playing great music and producing an album that you can play over and over without getting tired of it? Aha! Maybe *that's* the secret to Van Halen's incredible string of platinum successes. With sales of over 30 million albums to their credit, and millions of fans who've rocked out at their unmatched live performances, Van Halen have emerged as a true

American rock icon—perhaps the single best known band in the world. It's a responsibility that Eddie, for one, doesn't really take to heart; he's too busy enjoying himself.

"I don't think about that stuff too much," he said. "I don't care how many albums we've sold any more than I care about how many T-shirts we sell at a concert. It's nice to know that people buy them, but there's no great satisfaction in the numbers. It's the music that matters. It was that way when the band first got together, and it's still that way now. In fact, I think it's safe to say that our focus on the musical side of things has never been greater than it is at the moment."

That's understandable when you consider that in their early days Van Halen was one of rock's original "party" bands. Backstage at a VH concert in the late '70s was like a one way ticket to paradise. There was plenty of food, plenty of drink, plenty of other stuff, and plenty of all-too-willing females. The band members freely admit that back then, their thoughts did occasionally wander from the purity of their music to things that were not quite so pure. But, for better or worse, those days are long gone. No longer will the band destroy a dressing room after discovering a contractually "banned" substance—brown M&Ms—on their food tables. Today things are much quieter and more civilized in and around the VH camp, but that doesn't mean that the band members don't bring the same fiery intensity as before to their musical outings. In fact, there may be more fire than ever these days.

"You never realize what all those other things take out of you until you stop doing them," Eddie said. "We've all calmed down a lot from the old days. But we don't miss 'em. We're married with kids now, so you can't go running around acting stupid. We just take that energy and put it into the songs we're writing—which is where it belongs."

Judging from the material contained on **The Club**, Van Halen's musical energies are running in high gear. From first note to last, this is classic VH. Yeah, there's the almost required Hagar ballad in there, but even it has an edge that marks it as something much more than mere radio fodder. In all, the album takes Van Halen to some exciting new ground, while never venturing too far from the familiar terrain that the band has called home for nearly two decades. Quite simply, once again Van Halen has made an album that features something for everyone, from young thrash master to middle-aged accountant. Not too many other groups can get away with that. But then again, there aren't too many other groups with the talent, drive and smarts of Van Halen.

"Working with these guys is just a dream," Hagar said. "Every day is a new challenge and a new chance to make great music. Nobody else can know what it's like to have the best musicians in the world to work with on a daily basis. I consider myself to be incredibly lucky to have been given that opportunity. I kind of wish other musicians could have that chance... but that's their problem, not mine."



# SAMMY HAGAR & EDDIE VAN HALEN



**HIT PARADER**



# AEROSMITH

**A**erosmith have been around the world more than 40 times at last count. They've played in front of more than 20 million fans, and sold more than 30 million albums. Yet, despite all their incredible accomplishments, Steven Tyler, Joe Perry, Tom Hamilton, Joey Kramer and Brad Whitford remain as much in love with rock and roll as they've ever been. That's something we discovered all over again when we did some recent hangin' out with Aerosmith.



Steve and Joe get ready to check out their newest tour bus.

Joey and Tom try to look pretty for the camera.

PHOTO: ANDRE CSILLAG/PHOTOFEATURES



Steven gets ready for Halloween.

PHOTO: GENE KIRKLAND



PHOTO: GENE KIRKLAND

PHOTO: FRANK FORCINO



A dramatic, low-key photograph of Steven Tyler. He is wearing an elaborate Native American-style headdress with many feathers, including a prominent red feather. He is holding a microphone to his mouth, and his face is partially obscured by the feathers and the microphone. He is wearing a patterned shirt with a large, circular pendant. The background is dark and out of focus.

**STEVEN  
TYLER**

**HIT PARADER**



# PEARL JAM

## COVERED IN CONTROVERSY

BY JAMES HARDING

Shortly before going to press with this special Pearl Jam issue the band fired drummer Dave Abbruzzese. "I was not aware of their decision nor do I agree with it," Abbruzzese said. "But I accept it and I'm proud to have been part of Pearl Jam."

**P**earl Jam have become used to people whispering behind their backs. They've grown almost comfortable with the concept that no matter what they do, or how well they do it, there will be somebody, somewhere who will find a reason to single out the Jam masters and criticize

them. Their music? Despite selling over seven million copies of their first two albums, **Ten** and **Vs.**, there are some conservative action groups who state that Pearl Jam's tunes present a "negative image" and that songs like *Jeremy* "deal with questionable subject matter". Their attitude? The press has had a field day picking apart the predilections of vocalist Eddie Vedder, in particular, singling him out as "the leader of a lost generation", "the ambassador of angst" and "the man who hates success." Their unpredictability? Having cancelled a world-wide tour last spring, and begun a war of words (as well as legal actions) against Ticketmaster over the pricing of their concert tickets, the band has been perceived as "greedy" and "self-centered" by some, and as "saviors of the music industry" by others for taking their bold stand.

**Eddie Vedder: leader of a lost generation?**

But despite all the hoopla that surrounds Pearl Jam—whether they want it or not—their millions of supporters have rallied to the band's cause. Those fans have defended the

group's music by looking deep into the group's creative soul in an attempt to understand what motivates the writing of their heart-felt lyrics. They've learned to accept Vedder for what he is—an obviously talented, deeply moody individual who honestly has no love for the limelight. And they've applauded the Jammers' actions against Ticketmaster, realizing only a band with the power and strength of these chart-toppers could possibly pull off the difficult task of bringing this "beast" to its knees. Are you tired of paying up to \$6 a ticket as a handling charge to some unseen, unwanted agency? Well, if you are, then Pearl Jam is fighting your battle for you.

"We've always felt a real kinship with the fans," guitarist Mike McCready explained. "We don't feel that we're any different than they are. We're just five lucky guys who go on stage and play. But it could be somebody else up there, and us in the crowd. We've been down there trying to struggle to get to the front of the stage. We know what it's like—and we won't ever forget."

It is that special kinship with their fans that allows Pearl Jam to attempt to do things no other band in rock has the desire, or the guts, to try. When other bands were knuckling under to the authoritarian demands of Ticketmaster (the agency holds a veritable stranglehold over the rock industry, being one of the few firms powerful enough to support a tour by a major act), Pearl Jam said "no more". They offered to allow the agency to collect a \$1.80 maximum handling fee per ticket—Ticketmaster refused. Pearl Jam's next move was to cancel their tour (citing fatigue as another reason) and allow the United States Justice Department to subpoena both the band and Ticketmaster in order to bring the issue to a head. An anti-trust ruling, either allowing



PHOTO: FRANK FORCINO



# PEARL JAM



PHOTO: JOE GIRON/PHOTOFEATURES

## HIT PARADER





**EDDIE  
VEDDER**

**HIT PARADER**



Ticketmaster to continue conducting business as always, or forcing them to change their ways, should be presented shortly.

"The band wants to keep things simple," a source close to the scene revealed. "They don't have any interest in getting tied up in any legal issues. But they don't want to be part of what they view as a rip off. They want to know why there's got to be a handling fee for each ticket instead of each order. If somebody orders four tickets from Ticketmaster, shouldn't one handling fee cover all the tickets? It just makes sense. Nobody's trying to put anybody else out of business. All the band wants to do is make sure the kids don't end up the losers."

For their part, Ticketmaster view themselves as the innocent bystanders in this whole mess. They'll quickly state the fact that bands routinely ask for large financial guarantees from promoters

summer, at least their desire for new Pearl Jam music will be satiated by a new disc. For the band members, making their new album was a surprisingly pleasant experience.

**"We've always felt a real kinship with the fans."**

"When you work on music it should always be fun," bassist Jeff Ament commented. "Sometimes when people are reporting on every move you make, some of that fun can be taken away. We don't want that to happen. When it comes right

down to it, the only thing that matters to us is the music we make."

So when might we expect to see Pearl Jam finally tour again? The answer is still very much up in the air. If their legal actions against Ticketmaster bog down in court (as is likely considering the snail's pace at which most court activities move), then it could be mid-1995 before P.J. again hit the boards. But with

**Stone Gossard: "The success and fame are things you just can't control."**

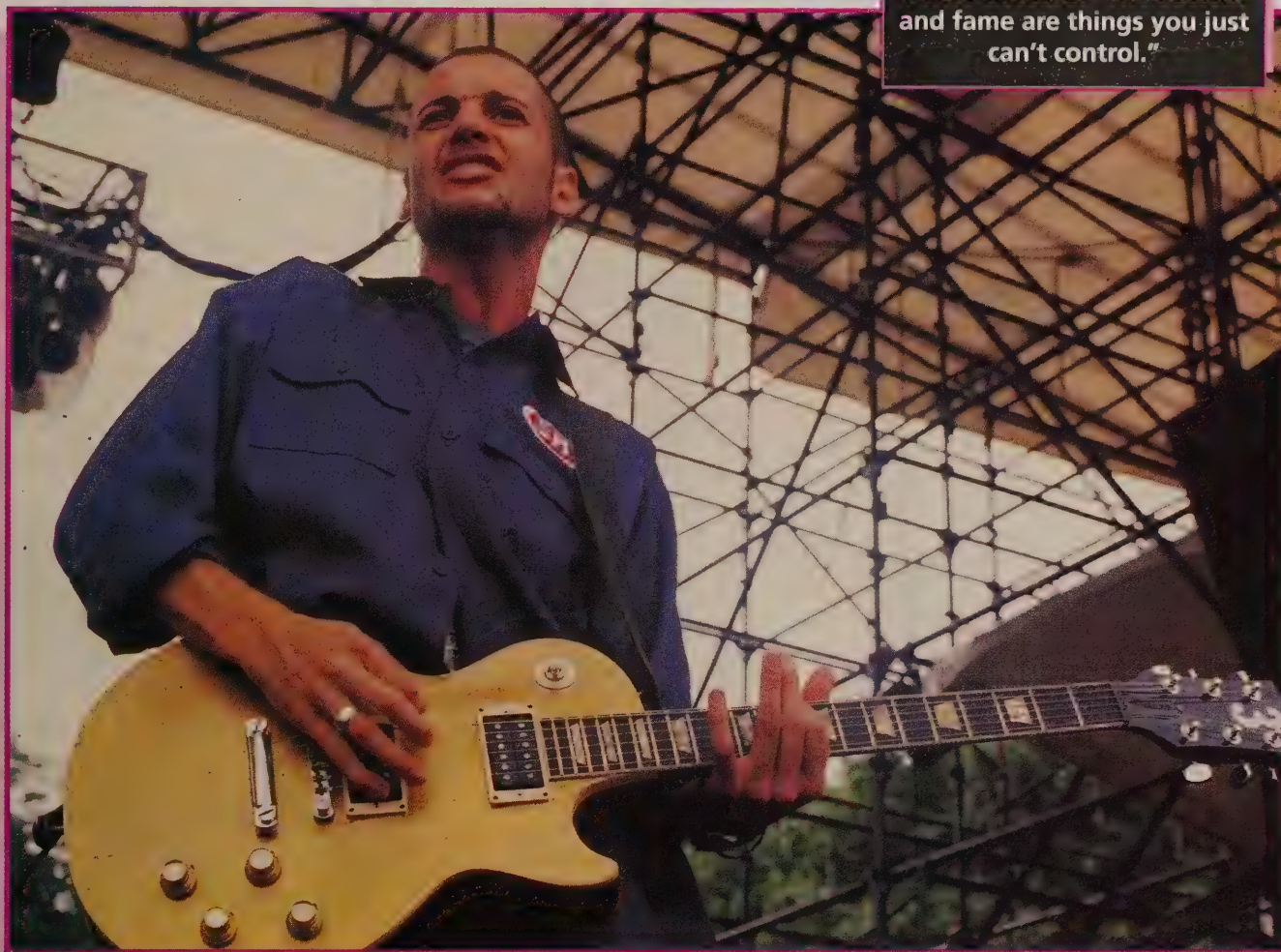


PHOTO: KRISTIN CALLAHAN/LEF

and charge exorbitant prices for merchandise inside arenas. These costs are supposedly offset, in part, by ticket handling charges. Pearl Jam retorts by stating that their concert fees and merchandising costs are far from "routine", and that a firm like Ticketmaster should not charge the same rates for them as they do for other acts. Obviously, it is an issue that will have a major impact on the entire rock world when, and if, it reaches a conclusion.

In the mean time, the band plans their next road junket— this time in support of their *third* album, a "surprise" disc that they recorded during their long hiatus from the road. The group apparently had little desire to head off for the beaches of Tahiti, or any other exotic locale out of the public eye, when their last tour was abruptly cancelled, so they stuck together and slowly but surely started assembling material for their next album. So while their fans may have been disappointed by their inability to see the Jammers on tour last

any luck, a compromise that will be beneficial (or at least acceptable) for both sides will allow the band to venture onto the road with, or without, Ticketmaster's backing. It is our prediction that there will indeed be a compromise reached without the inside of a courtroom ever being seen, and that Pearl Jam's next world tour— surely one of the most eagerly anticipated road treks in years— will begin in earnest by next spring. What concert halls the band might choose to play, and where their road caravan might stop, is anyone's guess, but like virtually everything else they do, it seems safe to say that Pearl Jam's choices will be unconventional. Would any of us want it any other way?

"The fans understand us," Ament said. "They know what we're about. They'll accept us as long as we remember that we are no different from them."



# PEARL JAM

## SPEAK OUT!

COMPILED BY ANNE LEIGHTON

"The journey begins like your favorite plant. Just add water. Watch Pearl Jam grow."

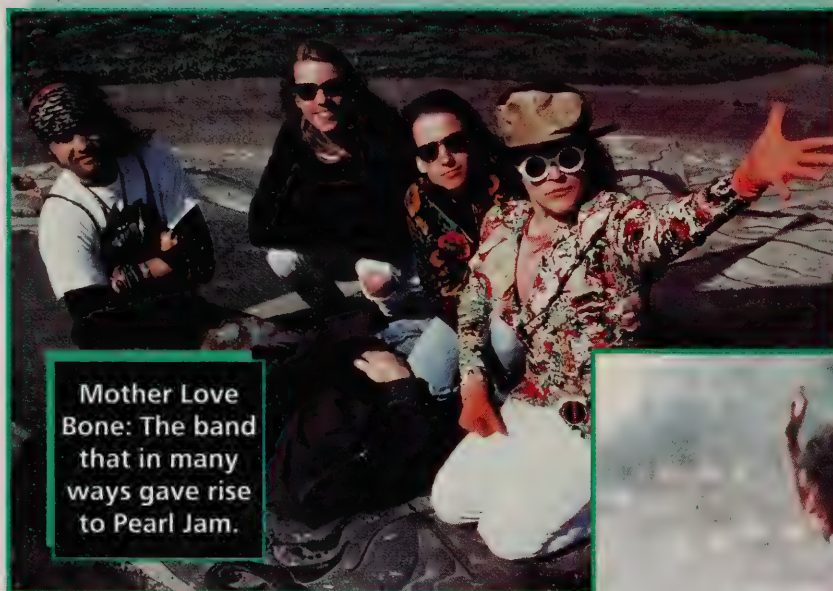
**Stone Gossard**

"When you're out in the desert, you can't believe the amount of stars. We've sent mechanisms out there, and they haven't found anything. They've found different colors of sand, and rings, and gasses, but nobody's shown me anything that makes me feel secure in what happens afterward. All I really believe in is this moment like right now."

**Eddie Vedder**

"When I was on the MTV Awards, I should have said, 'Now that I've got your attention, will you start listening to your kids? Please open up your ears and eyes and quit paying so much attention to yourselves. Just spend a little time with your kids, trust them, open yourself up to what they're going through these days.' Instead of doing that, they put 'em in a little hospital, which is a big insurance scam anyway. If the kid has any resilience at all, they'll go, 'there's nothing wrong with me. My parents are freaks. She gets all this information about teenagers from **Hard Copy** and takes it out on me. I'm a good kid!'"

**Eddie Vedder**



**Mother Love Bone:** The band that in many ways gave rise to Pearl Jam.

"I haven't really had a lot of faith in any sort of God or anything in a long time, I was always like, 'if it exists, I'll know it when I die.' But somebody's definitely been making sure everything's okay. I know that everything that led up to this—the stuff that was totally painful at the time—happened for a reason. I've never been in a situation like this, ever. Somebody's looking out for us, because there's no other way to explain this."

**Jeff Ament**

"Every time you make a record you learn something. There are things I've learned from the guys in Shame that will play a big part in what I contribute to Pearl Jam. You don't want to fall into this rock and roll trap of being competitive and just too serious. The bottom line is not to worry about it—even if all you're trying to do is make money and sell records."

**Stone Gossard**

"I have a problem with the GOOD things people write about us. There are so many people out there talking about the music but they don't listen to the music. They aren't listening. It's all just talk, it's all just words."

**Eddie Vedder**



**Vedder takes flight.**

**Tribes.** I was just this surfer kid and a Soundgarden fan. I was down in the pit at that show. All this is beyond real."

**Eddie Vedder**

"It's such a weird thing to even conceptualize that Neil Young would want to play with us. We'd been covering *Rockin' in the Free World* for a long time."

**Mike McCready**



"We're very reluctant to disclose song meanings. If a person lends their own interpretation to a song, it becomes their song, too. Music for some people is very personal; they need it. Some people go to the refrigerator not only is there food, but they have condiments and everything else they could ask for, but there are other people whose refrigerators are completely empty and they can barely scrape together a can of beans. It's the people with nothing in their refrigerators or emptiness in other aspects of their lives who will pick up on us in many different ways. People who have it made and their lives are pretty much together put on music as background noise or to play in their cars."

**Eddie Vedder**

"There is no overanalyzing things and rehashing things. I did that in other bands before, and you learn not to do that. You'll beat something to death that way and end up sounding lame."

**Mike McCready**

"Wake up or die in your sleep."

**Eddie Vedder**

"I think that record company should hire psychologists, instead of record promo people, to keep their bands unified and thinking of music in a completely right side of the brain way, not worrying about anything else. All the money stuff will take care of itself. Money is a byproduct of good music."

**Stone Gossard**

"I've talked to so many people from other places who say 'we're heading to Seattle.' Why? so you can be the flavor of the month?"

**Mike McCready**

"When I was younger and heard about a band selling a million records, I thought they'd get together and jump up and down for at least a minute and go 'Wow, I can't believe it.' But it doesn't happen that way. I flip out—I jump up and down by myself."

**Dave Abbruzzese**

"The only thing I have control over is the music, so that's the part I deal with. The success and the fame are all intangible, but also tangible and strange, and I'm still trying to figure it out. The music is definitely the most important thing, but it's nice to sell a lot of albums!"

**Stone Gossard**

"Many of Pearl Jam's most loyal fans are teenagers who do not have the money to pay the \$50 or more that is often charged today for tickets to a popular concert. Although, given our popularity, we could undoubtedly continue to sell-out our concerts with ticket prices at that premium level, we have made a conscious decision that we do not want to put the price of our concerts out of the reach of many of our fans. Moreover we do not want to be responsible for teenagers, who may be influenced by peer pressure to feel that they *must* see Pearl Jam perform, spending more money for that concert ticket than they can really afford. All of the members of Pearl Jam remember what it is like to not have a lot of money and we recognize that a teenager's perceived need to see his or her favorite band in concert can be overwhelming. For these reasons we have attempted to keep the ticket prices to our concert to a maximum of \$18. We have also tried to limit any service

charges that may be imposed on the sale of those tickets to 10 percent of the ticket price, and to ensure that any service charge will be separately identified from the price of the ticket itself so that fans know how much is being charged for the ticket and how much is being added on by the company selling the ticket. Our goal is to make it so that no one will pay more than \$20 to see a Pearl Jam concert."

**Stone Gossard and Jeff Ament**

"I think Andrew Wood was pretending to be an evangelist—he was the preacher man. He wanted to bring everyone into his own little church and tell them what he thought. He began taking drugs to forget the things in life that were painful for him. The timing of it was really weird because he had been clean for four months. He had a lot to live for, he had a lot to be clean for. But if you know an addictive person you can understand just how powerful that is."

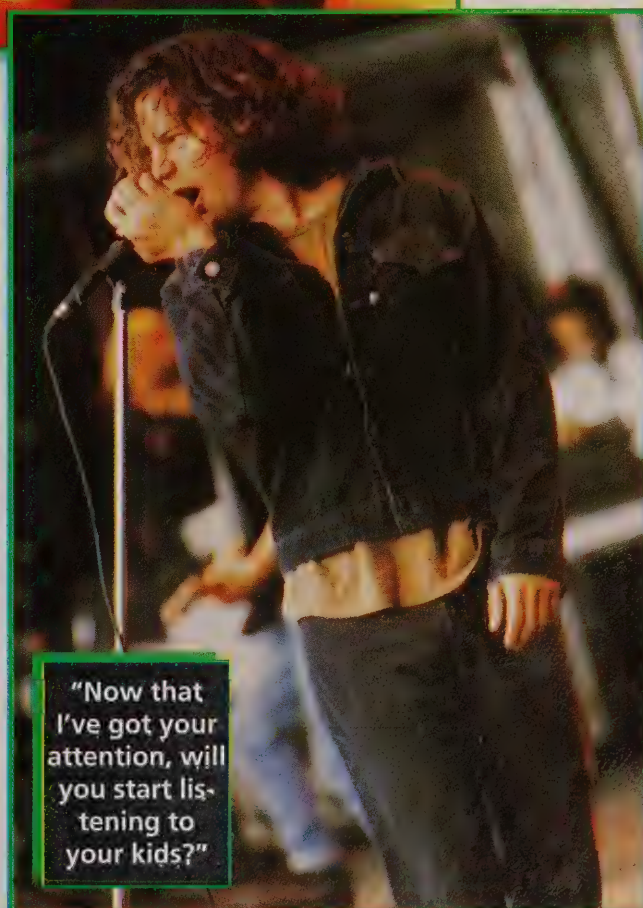
**Jeff Ament**

"I'm still alive."  
**Eddie Vedder**

**"People out there talk about our music— but they don't listen to it."**



**Vedder:**  
"I'm still alive."

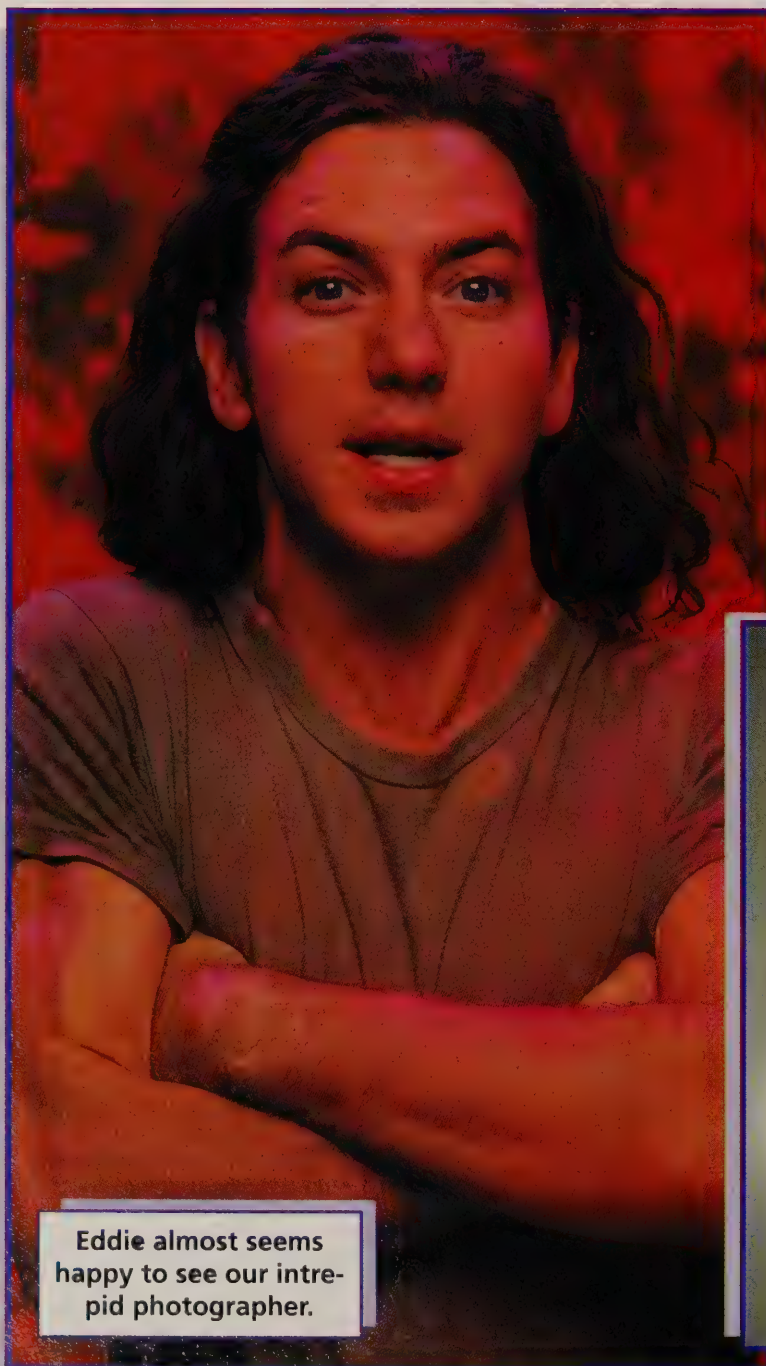


**"Now that I've got your attention, will you start listening to your kids?"**



# BEHIND THE SCENES WITH PEARL JAM

**W**e've grown to picture Pearl Jam as intensely serious, almost morose rockers. The facts, however, are that beneath their oh-so-serious facade live the hearts of five guys who certainly don't mind having a little fun.



Eddie almost seems happy to see our intrepid photographer.



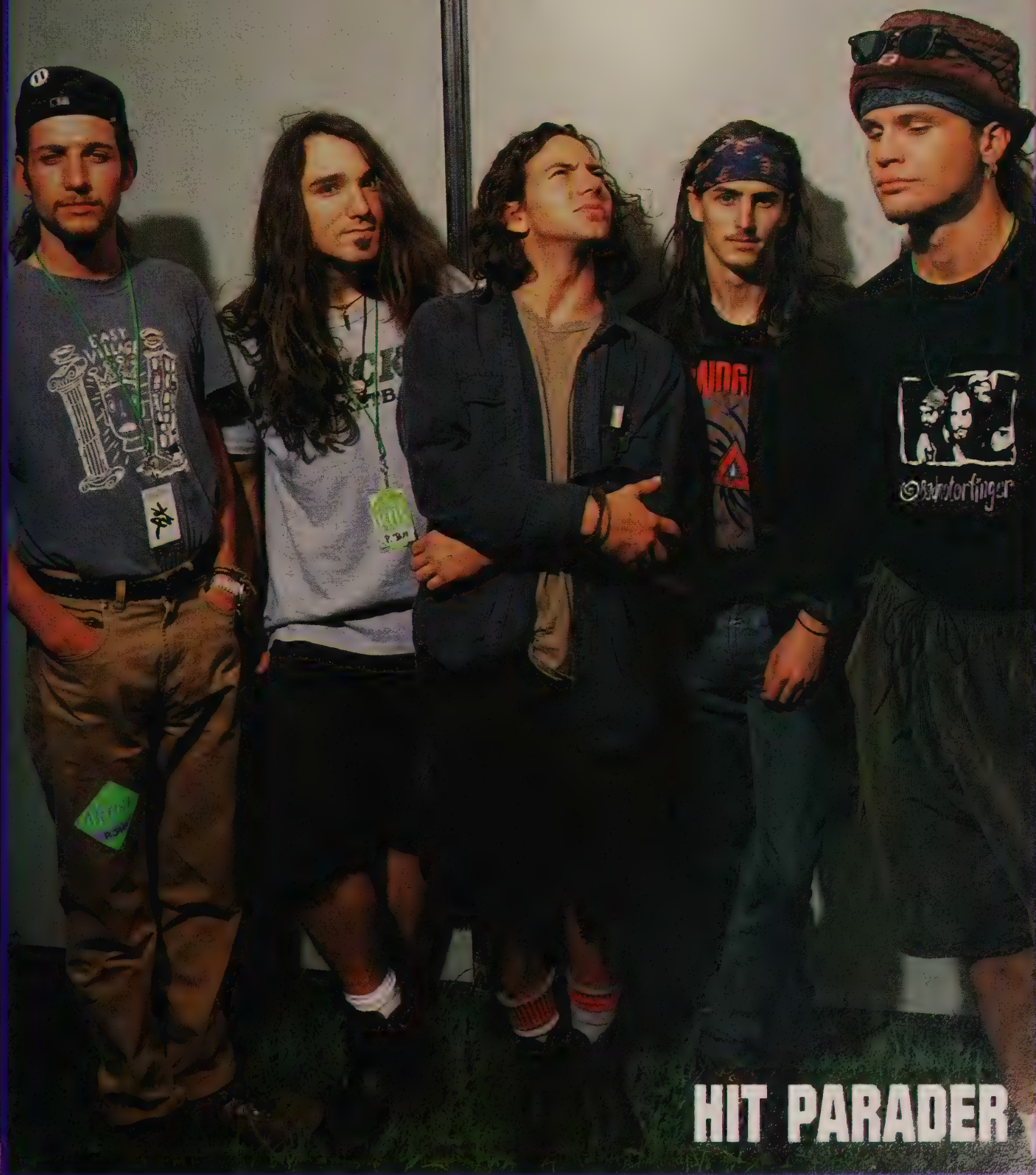
"I can get really close to the camera," Stone blurts.



"Not as close as me," answers Jeff.



# PEARL JAM



HIT PARADER



# PEARL JAM

## THE UNTOLD STORY

BY ART MCCARTHY

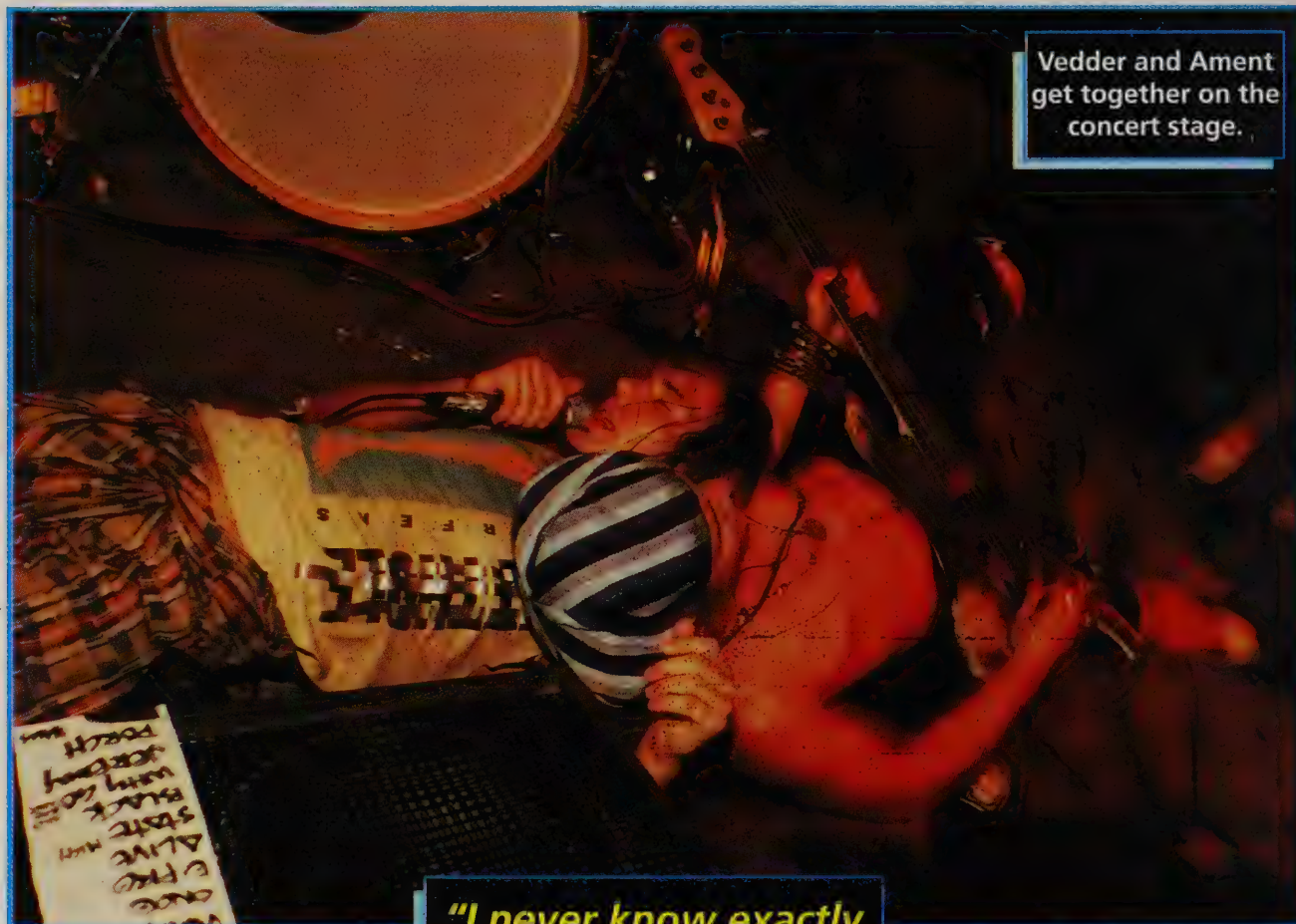


PHOTO: JOHN RICARD/PHOTOFEATURES

**"I never know exactly how to explain our music."**

It seems that about once every decade a band comes along that totally revolutionizes the rock and roll soundscape. In the '60s that band was Led Zeppelin. In the '70s it was Kiss. In the '80s that revolutionary unit was Motley Crue. And in the '90s that group is unquestionably Pearl Jam. It certainly can be argued that such a regimented breakdown of rock history is a grand oversimplification of an evolutionary process in which the rock form changes gradually, rather than in sudden leaps and bounds. But we'll leave that scholarly dissertation for another place and another time. Right now our focus is on Eddie Vedder, Mike McCready, Stone Gossard, Jeff Ament and Dave Abbruzzese, collectively known as Pearl Jam, the undeniable Band Of The '90s.

As these Emerald City rockers prepare for the "surprise" release of their third album, perhaps it is the perfect time to begin to evaluate their position in rock history. Are they, as some assert, the single most creative, forceful and powerful band the rock world has produced in the last ten years? Or are they—as others insist—merely an overblown, overhyped, overanalyzed bundle of turmoil and angst that just

happened to be the right band in the right place at the right time? The truth probably lies somewhere in between these divergent poles of opinion. But no one with eyes and ears can deny

the dramatic impact that Pearl Jam has had on the world's musical perceptions since they first burst upon the scene in 1991.

"I never know exactly how to explain our music," Ament stated. "To us, it's basically rock and roll—perhaps with a few relatively new things thrown in. I think we tend to get a little tired of the people who read things into our music that just aren't there."

At the heart of Pearl Jam's continuing appeal/enigma remains that quixotic vocalist/songwriter, Eddie Vedder. Rarely in popular music's long history has a performer so touched the hearts and souls of his listeners as Vedder has done both through his brilliant songwriting and his riveting stage presentations. In sharp contrast to the peacock-strutting macho man act that had long been considered the "classic" rock singer's stage stance, Vedder has built a reputation based on his lyrical honesty and his apparent vulnerability. Far from appearing weak, however, Vedder's vocal




**MIKE  
McCREADY**



PHOTO: JEFFREY MAYER

**HIT PARADER**





**EDDIE  
VEDDER**

**HIT PARADER**



revelations have served to expose a nerve within the collective psyche of his listening audience. Whether singing about the abusive childhood of *Jeremy* or the social ills exposed in *Animal*, Vedder has quickly emerged as the voice of his generation—the patron saint of Generation X. Much like the late, lamented Kurt Cobain, however, Vedder has neither wanted nor accepted this role that has been cast upon him. At times his introverted, introspective behavior has alarmed some and outraged others—but at his behavior's core is Vedder remaining true to his own beliefs and principles.

"Eddie is a hard guy to get to really know," Gossard said. "You'll begin to understand one side of him, then another side emerges. But we've all learned to live with that. We all accept each other for what we are, and we don't want anyone to try to change us."

Change is indeed a concept that Pearl Jam has continually battled against—with varied results. While the rough edges on their sextuple platinum debut, *Ten*, were smoothed ever-so-slightly on their equally successful follow-up, *Vs.*, on their latest effort, an even more intense and emotional Pearl Jam has been revealed. While there are some noticeable and notable differences apparent on the new collection, in toto it is most significantly the last link in what might one day be looked back upon as the album "trilogy" that signalled Pearl Jam's arrival on the scene. In style, content and attitude the band's latest work holds up well when compared to its illustrious predecessors, proving that success has done little to blunt any of the band's inherent pain and angst.

"Selling some records should never compromise your musical integrity," Ament noted. "I can't understand how that could happen. If your music is so superficial that some success can change everything, then I feel sorry for that band. We really can't relate to that at all."

Now, with their new disc finally out, Pearl Jam have been forced to once again turn their attentions to the road. Back in April, following Cobain's suicide, Pearl Jam decided to cancel their spring/summer tour due to what one band confidant stated was "Eddie's emotional response to Kurt's

death." While Vedder was undoubtedly shaken up by his fellow rocker's passing, the fact remains that Pearl Jam was having trouble putting various pieces of their tour together long before Cobain's death. Their verbal battles with concert promoters around the nation—mostly in regard to ticket prices and Ticketmaster "handling charges"—had created a rift that was not easily closed. But the band's time away from the road has allowed promoters to come up with inventive ways of meeting the Jammers' demands for "fair" ticket prices, while securing their own profit margins. With that in mind, it seems safe to say that for the next six to nine months, Pearl Jam are liable to play live just about everywhere.

"We like playing live, we always have and we always will," Ament said. "When you see the energy we have up

there, you know we're having a good time. Sometimes people have gotten

Jeff Ament "We always liked playing live—always have, always will"



caught up in the lyrical content of the songs and expected us to be a very 'down' band on stage. When you see us, that's not true."

Battling against misconceptions has become Pearl Jam's cross to bear. Rarely has a hard rock group been so caught up in their fans' perceptions of their every move, action and utterance. Even at the peak of their powers no one would be fool hearty enough to overanalyze the utterances of Paul Stanley or Nikki Sixx for "inner meaning." But just let Vedder sneeze, and half a dozen rock scribes, and half a million fans, will spend valuable time dissecting its true intent. Perhaps it will take more time, and many more albums, before a proper perspective

on Pearl Jam's career can be attained. For the moment, however, let it be said, that before they're through this quirky, quixotic Seattle quintet may just emerge as the greatest band of them all.

"We're still not very happy when people compare us to other bands," McCready said. "That's been true with other bands from Seattle and other bands in music as well. We're just Pearl Jam—hopefully that's enough."



# PEARL JAM







# HIT PARADER

PHOTO: LANCE MERCER



# LED ZEPPELIN PAGE & PLANT UNITED

BY WINSTON CUMMINGS

Things finally seem to be heating up to a boil on the Led Zeppelin front. After months of rumor, speculation and industry chatter, it appears that certain realities are beginning to emerge from the melange of idle speculation. Yes...Jimmy Page and Robert Plant are working together in a London recording studio. Yes... the two have begun entertaining offers from concert promoters from around the world to stage a full-scale Led Zeppelin "reunion". No... the tour will *not* be an acoustic-only stage presentation, as has been rumored earlier. And no... the details of who else might tour along with Page and Plant not officially been announced— though rumors concerning two current Plant band members persist.

"It would definitely appear that there has been significant progress towards getting all parties involved to move forward in a positive manner," an east coast concert promoter revealed. "It's still hard to say exactly when all the pieces will be coming together, but the good news is that at least there are pieces to come together."

By now most of you reading this know the background of this on-again, off-again Zeppelin situation. As far back as mid 1992, just prior to his brief and ultimately disappointing paring with ex-Whitesnake vocalist David Coverdale, Page had been trying to convince Plant to unfurl the mighty Zep banner once again. At that time the blond tressed vocalist remained reluctant for two main reasons; he preferred to work on his solo career and he wasn't sure if Page's delicate health could stand up to the grind of recording and touring. Two years later, the situation has dramatically changed. Apparently Plant once again fell in love with Zeppelin material after performing a healthy dose of it on his most recent solo world tour. His attitude became, "If I'm going to perform Led Zeppelin material, why not do it with Jimmy Page?" And following Page's failed attempt with Coverdale to prove that he was both the brains and brawn behind Zeppelin, the guitarist seems more than willing to suc-

Plant and Page in their Zeppelin prime circa 1973.





cumb to any demands that Plant might make—and there *have* been demands.

"I've often stated that I saw absolutely no reason to do anything associated with Led Zeppelin unless there was new music to make and a new album to promote," Plant had stated. "To merely go out there with some sort of 'oldies' package is of absolutely no interest to me. If, however, there could ever be a way of recording new music that I felt lived up to the noble

musical traditions that Zeppelin had created, perhaps that would change my attitude."

It was last April that Page and Plant found themselves in a London recording studio working on new music for the first time in nearly 15 years. Both parties were quickly surprised at how easily their partnership instantly flourished again, and how each seemed to relight certain dormant artistic embers within


foundation for a new album, or merely function as a blueprint for future recording sessions is anyone's guess. Those on-the-scene, however, indicate that more recording sessions are already planned, and if things go well, a new Zeppelin album—the first since the tragic death of drummer John Bonham 15 years ago—may be hitting the streets by early 1995. It must be remembered though, that even in the mid-'70s prime, Zeppelin was never the fastest working band in the recording studio, and with so much prestige and pride on the line with any new album, it's a safe bet that the band will not rush to complete their eagerly awaited new recordings in order to meet some corporate schedule date.

Speaking of release dates, the question of which record label owns the rights to any new Zeppelin product is one that's currently sweeping the record industry. While the band's legendary album catalogue is one of the crown jewels in the collection of Atlantic Records (which distributed and owned the group's own Swan Song label), it is still being debated as to whether that company owns first rights of refusal on any new band product. Needless to say, a fierce bidding war would break out between *all* the major record labels if the chance to release a new Zeppelin album ever was put on the table.

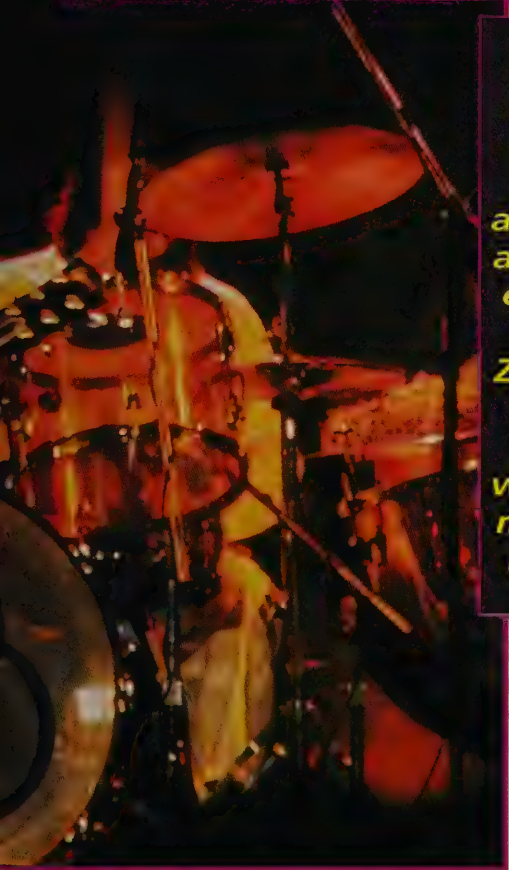
"More than likely Atlantic still holds rights to the Zeppelin name," a label spokesperson said. "But there are so many clauses and sub-clauses in a contract, who really knows? Look at the Rolling Stones, they've been able to move around over the years to four or five different labels, and their catalogue is almost as valuable as Zeppelin's is."

Still, on what label a new Led Zeppelin album is released is of minor importance to fans... they just want to know *when* it's going to be released—and if a tour will follow. At the present time, it seems a virtual certainty that if a new album is made, a new tour will follow shortly after. Both Page and Plant apparently miss playing the giant-sized halls that they routinely filled in their hey-day, and as they look at other veteran rockers like the Stones and Pink Floyd fill ballparks from coast to coast, their mouths must salivate just a little. It is for the very reason that Zeppelin's next tour (if there is a next tour) would be a ball-park-sized event, that it seems logical to assume any new album would be geared for a spring '95 release with a massive summer-long ballpark tour to follow.

We'll all just have to wait and see.



Page today:  
Older yet  
wiser.



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the other's musical soul. While Plant may no longer to be able to hit all the high notes that were for so long emblematic of the Mighty Zep, and Page may struggle a bit to showcase the manual dexterity that was the foundation of his guitar skills, together the two made music—Led Zeppelin music.

"I think it's safe to say that they were both a little surprised," a spokesperson related. "There's always been a great deal of love and admiration between each of them, and they've stayed close over the years, but working together again was a little different. Robert was concerned about Jimmy's health and his dedication while Jimmy wondered how seriously Robert would take the project. They both approached this with a high degree of caution—but they left it feeling quite elated."

What exactly will become of those spring recording sessions is still anyone's guess. Whether they will serve as the



# THE BLACK CROWES

## LIVIN' THE BLUES

BY LARRY WILLIAMS

There have always been two radically divergent concepts involved with the creation of rock and roll music; one wants to zoom unwaveringly into the future, the other wants to hold steadfastly onto the past. The Black Crowes often find themselves torn between these two musical camps. Yes, these Georgia rockers have built their empire on a faithful recreation of the sound and spirit of rock's halcyon era—those times in the late '60s and early '70s when the blues ruled, music came from the soul, and artists weren't worried about putting their heart on the line. But as they worked on their latest album, **America**, vocalist Chris Robinson and his brother, guitarist Rich Robinson, found themselves battling against the temptation to utilize some space-age studio technology in order to achieve their "classic rock" sound.

"There's a lot of cool stuff around when you're in a studio," Rich Robinson said. "Every time we go in there, there's new gear that can be used to make this sound better or that sound better. But we try and keep things as simple as possible. It's not like we're against using anything that'll make the record sound better. But I guess at heart we're purists. We want as little as possible to come between us and the music."

Chris Robinson:  
"We may be out of  
step with the times;  
who cares?"

PHOTOS BY RICK GOULD/ACP



In the four years since the release of their multi-platinum debut disc, the Black Crowes have indeed proven to be the ultimate rock and roll purists. With a sound that harkens back to such classic rockers as Humble Pie, Bad Company and the Rolling Stones, and a song writing style that is as contemporary as tomorrow's news, the band has managed to walk the fine line between retro and relevancy. Once again on their latest offering, the words of Chris Robinson ring true, touching on subjects as timeless as happiness, love and pain, all wrapped up in the Crowes' unique sonic stylings. Brother Rich continues to be amazed by Chris' ability to shape such emotionally-tinged lyrics out of the words he writes.

"People ask me if I want to try writing lyrics for the band," he said. "I just tell 'em that's Chris' turf. I don't have any interest in writing song lyrics. I think one of Chris' most amazing talents is his ability to use the English language. He has such control over words, and then he's able to sing them so well that it adds a new and even deeper dimension to the song. The funny part is that he writes in such an ambiguous way at times that you really don't know who or what a song is about— but that's part of his talent. *Everyone* can relate to the song— they think he wrote it about their lives."

On many of their new tunes, once again Chris' deft songwriting touch has come to the fore, showcasing his unique understanding of the human condition. Forget the fact that the only time these guys probably see the streets these days is by looking out the windows of their limo—they still possess a street-wise sensibility that instantly serves to separate them from so many of the pretenders to today's rock throne. The pain and suffering expressed through a Black Crowes song is not the angst of some deep seeded psychosis. (The preferred territory of that strange musical animal known as The Alternative Beast.) Rather, it is the human pain that is part of just living life. The Black Crowes view themselves as true blues men, the hard living, hard loving brand of rugged individualists that first put their stamp on rock and roll years and years ago.

"Sometimes I wonder where the inspiration for our songs really comes from," Rich said. "I don't see something during the

day and think, 'Hey, that's cool, we should write a song about that.' It just sort of happens. I imagine that feelings we have towards people, and the world around us, naturally pop up in our songs, but it's not something we necessarily plan. Chris and I have been writing songs together for so long that I don't think we even know where our inspiration comes from anymore. It's all around us—it's everything."

With the release of their third album, the Black Crowes are entering a unique phase

ences as a band everyone everywhere simply *must* see when they hit the road? The answer to the query will soon be coming.

"I think that just as important as the fact that we've had some successful songs is the way we present them live," Rich said. "When we write a song, it always has the ability to grow once we get it on stage. I don't know if we even play the same song the same way twice. It's always evolving and changing. Sometimes a song that'll be four minutes long on an album will be four

minutes long on stage—the next night it might be six minutes long. That's what the bands we admired were able to do; make each show seem like it was totally unique. Some bands more recently seem like they're actors on a set, giving out rehearsed lines and just fitting the music into a show that's been created around them. That's not for us.

"One of the reasons we've tried to keep playing in theaters rather than taking it to an arena is that we really get off on the whole vibe you can create in the theater," he added. "That's real important to us. I'm not saying we won't do arenas, because on this tour I hope we get the chance, but we have to be able to make that arena seem like it's a club or a theater. We don't want to run the risk of us becoming overpowered by some silly stage props."

It seems rather unlikely that the Black Crowes are about to be overpowered by *anything*. At a time when social relevancy, political correctness and teen-age anguish seem to be the predominant roles in contemporary music, the Black Crowes come across like a breath of fresh air. (Well, maybe not so fresh considering their open fondness for marijuana.) Nobody else out there—with the possible exception of Aerosmith—is so apparently committed to keeping alive the truest spirit of classic rock and roll. It's a big job, but it's a role the band feels

comfortable handling— just don't ask them about it.

"Nah, we don't want to hear about that," Rich joked. "We don't want people telling us that we're upholding some tradition, or anything like that. Rock and roll is rock and roll, that's all it is. We're just making our music, and if it gives some people pleasant memories of things that have happened before, that's fine. But that's not our trip. We're the Black Crowes, not some '60s cover band."

*"Writing is Chris' turf, and I'm happy to leave it to him."*



**Rich Robinson:**  
"We try to keep things as simple as possible."

of their incredible career. Where **The Black Crowes** blasted them out of nowhere into the public eye, and 1992's **Southern Harmony & Musical Companion** cemented their position in the rock hierarchy, their latest disc must serve the role of establishing them as a band for the ages, a group that can pack arenas, garner magazine covers and attract mainstream press coverage merely by stating their musical intentions. Will 1994/95 emerge as the period when the Crowes join their influ-



Life is never easy. If you don't believe us (and why should you?), just ask the Stone Temple Pilots. Here's a band that seemingly has the world by the short hairs. Their debut album, **Core**, has sold over three million copies while establishing such tunes as *Plush* and *Sex Type Thing* as MTV staples. Their contributions to **The Crow** movie soundtrack helped propel that disc to the Number One slot in the charts. And most recently, their second album, **Purple**, kicked into high gear the moment it was released in June. So what could possibly be wrong in the world of

vocalist Scott Weiland, guitarist Dean DeLeo, bassist Robert DeLeo and drummer Eric Kretz? Well, that's a hard question to answer—mostly because the band isn't exactly sure what's wrong themselves. But there has been something wrong—something very wrong—and it actually threatened to pull this platinum-coated quartet apart during the recording of their latest album.

"There was just an incredible amount of tension," Weiland reported. "There were periods during the recording sessions when we just weren't communicating at

all. We weren't talking, we weren't discussing what the problems were. It was a very hard period for all of us. But what I tried to do was take a lot of that tension and make use of it. Many of the songs on this album play off of that tension. It gave the music an edge that you just can't manufacture. Thankfully, we survived that period and now things have gotten better, but for a while there, none of us knew what was going to happen. It was somewhat scary."

While Weiland and his bandmates prefer to remain mum over the exact causes of

# STONE TEMPLE PILOTS

## LIFE AT THE TOP

BY MARTY SUGAR



Stone Temple Pilots (l to r): Robert DeLeo, Dean DeLeo, Weiland, Eric Kretz.



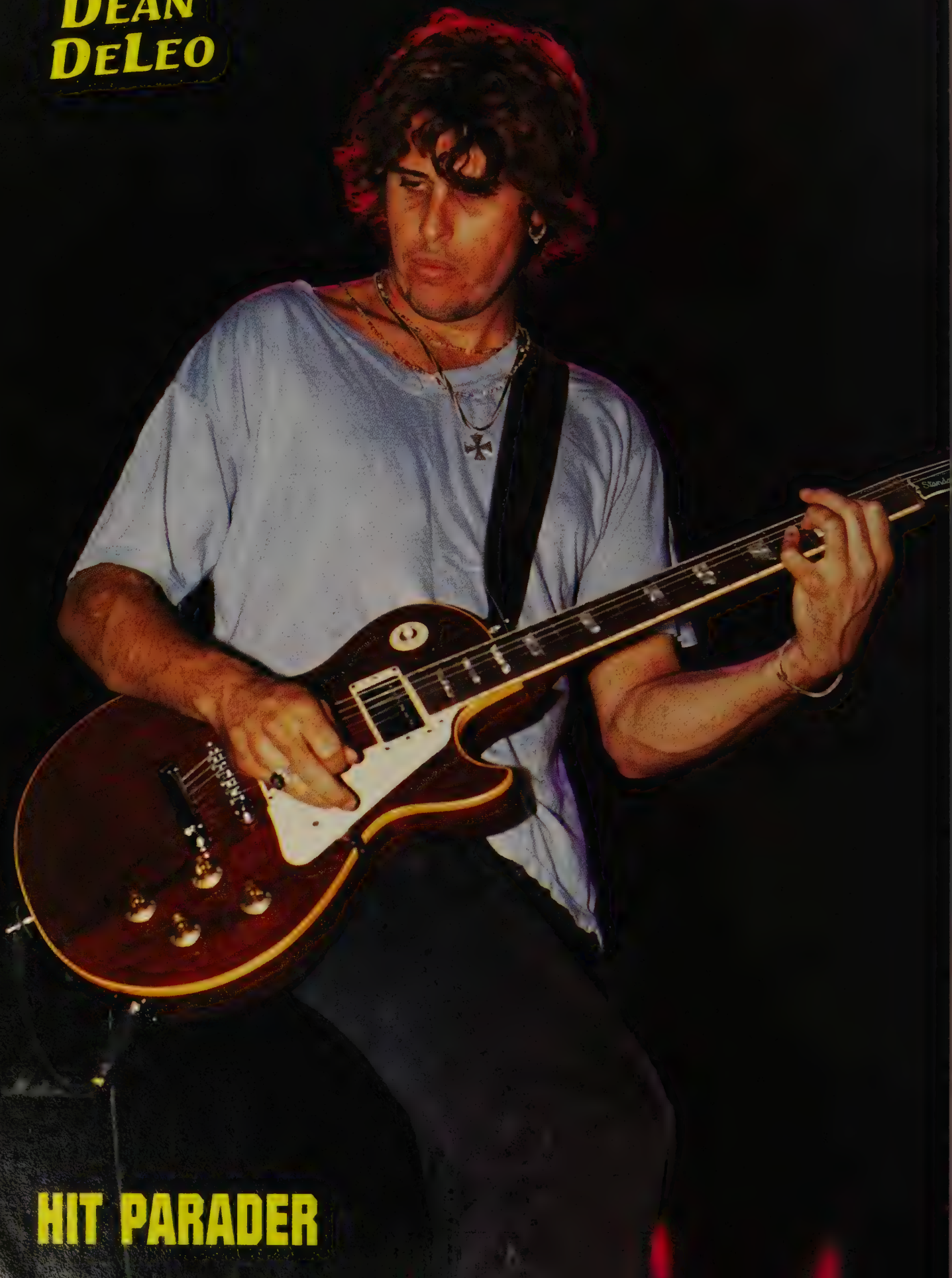
**WEILAND**



**HIT PARADER**



**DEAN  
DELEO**



**HIT PARADER**



their tension-filled recording sessions, it appears that most of the problem stems from what one on-the-scene observer called "attitude". It wasn't that anyone had a particularly *bad* attitude, it was just that each band member apparently approached the project with a *different* attitude. Dean DeLeo, for instance, has gone out of his way to state how much fun he had while recording the band's debut disc; he took time to play basketball and tennis during the sessions. Apparently he was expecting a return to the summer camp attitudes of the group's initial recording venture this time around. He was wrong. Weiland, on the other hand, entered the recording sessions primed and intense—a perfect formula for leading to potential conflict. Yet, despite this appar-

**"I tried to take the tension we were feeling and make constructive use of it."**

recording period, the end results of their efforts bespeak well of a group that managed to pull together as one when the situation deemed that necessary. *Purple* is, quite simply, a brilliant album—a disc that froths with emotion and energy, a work that captures the spirit and anger of the mid-'90s and places that in tough, yet easily digestible musical mouthfuls. From the hypnotic beat of *Vaseline* to the rugged rhythms of *Unglued*, the record seems destined to take STP to the next level on both a commercial and artistic level.

media venom over the last two years; senseless charges that they were little more than Pearl Jam rip-offs or that they were merely a one-trick musical pony. But at the moment, such notions bounce off these guys like bullets off of Superman's chest. Having overcome their internal difficulties, and established their stellar reputation, in the fall of 1994 the Stone Temple Pilots feel almost invincible.

"We do feel pretty good about things," said the always-understated Weiland. "It's hard to judge exactly how you feel about things when you're kind of caught up in a constant whirlwind of activity. I think I'll need a little time away from it all to really get a grip on things. That's what happened after the first album came out; I needed a week away from the band to

understand what was happening. This time, I have a better grip on it, but it's still a little confusing."

Dealing with success and stardom has become one of the key issues of rock and roll during the '90s. Sometimes it seems that this weighty cross-to-bear has become an overwhelming burden on those introspective souls suddenly cast in the spotlight. But fear not, STP fans, it seems highly unlikely that these guys are about to go the route of Pearl Jam or Nirvana, and shroud themselves in secrecy or self-destruction. It seems safe to say that they've weathered their own personal storm and survived to tell the tale. They've overcome the burdens associated with fame and fortune to produce an incredible second album and launch a tour that has both fans and media critics raving from coast to coast. So despite all the inherent problems, perhaps life for the Stone Temple Pilots isn't so bad after all.

"Nah, things are cool," Dean DeLeo said. "I don't want things to get to blown

out of proportion. Scott has a way of stating things that can make them seem a little worse than they are. I'm not saying that everything goes totally smoothly in this band, but we're like a family. Does everything go totally smoothly in your family? If you can tell me that it does, you're either lying to me or you're not looking at things very objectively. We tend to be very objective about what we do. That's part of the problem and part of the solution. Our openness and our honesty is what makes the music work. It's what makes STP tick."

**Weiland: "We feel pretty good about things."**



ent dilemma, the band members refuse to point fingers at one another when "their problem" is brought up.

"Things are fine now," Dean stated. "That's really all that matters. I think we all approached this album knowing that we had to do something really special. We felt that a lot of people would be checking this record out and that we should do everything in our power to make sure it was a great record. I guess we just took to doing that in different ways."

No matter what bad karma the band may have suffered through during their

Of course, there is always the fear (though not on the band's part) that the always-fickle rock crowd may turn against the Stone Temple Pilots on their all-important sophomore effort. Such has been the case with so many "overnight sensations" in recent years, with fans first rallying to support the latest "alternative" sensation, then deserting them with equal aplomb. Rock careers these days are so tenuous, so fraught with peril, so filled with questions. Will MTV continue their unbridled support? Will the press stay relatively friendly? Certainly the band has felt its share of



**CHRIS  
CORNELL**



**HIT PARADER**



# SOUNDGARDEN

**R**ock and roll has always been a medium where it's okay to break all the rules. You can get away with just about anything in popular music as long as you don't kill anyone in the process—and you sell a lot of records. For Soundgarden, breaking musical rules has come easily; perhaps because vocalist Chris Cornell, guitarist Kim Thayil, bassist Ben Shepherd and drummer Matt Cameron never spent much time learning the rules in the first place. They didn't know that it would be hard for a band to begin on an "indie" label then move on to major label stardom. They didn't realize that blending metallic riffs with pop-tinged melodies was viewed with derision by many factions of the rock world. And they didn't care that their look and style was out of step with what was generally considered "hip"—at least at the beginning of their career. Little did these Seattle rockers realize that their various "rule breaking" moves have now emerged as key factors in their chart-topping success status.

"When you start out because you love playing music, everything else is really unimportant," Cornell said. "We never sat down with accountants, managers and press agents before we got a record deal. We just played because it was fun. The idea of making a fashion statement—or even a musical statement—was just about the last thing on our minds. I think each of the people in this band got into music for a different reason than most musicians get into it. Nothing else but the music mattered in the beginning, and that's still the way it is now."

Yet with sales for their latest album, **Superunknown**, now past the three million sales level (and where it will stop, nobody knows) Cornell and his boys have been spending *plenty* of time with the accountants, managers and press agents that they long tried to avoid. They may not like it, but they realize it's just a necessary part of rock and roll life—an *evil* side of big-time success. Unlike so many of their Seattle rock brethren (Pearl Jam and Nirvana, in particular) Soundgarden have come to grips with the petty problems of stardom, the sundry distractions that must be dealt with so that your main focus can be maintained. As Cornell admits, taking care of business—both the important and the unimportant—is a full-time job.

"We've been a band for ten years, so we know a little bit about what it's like to

BY ROB ANDREWS

struggle and wonder if a crowd is gonna show up for your concert. We've been pretty lucky in that we never had to go through real hard times. There was always *somebody* at our shows, even in the early days. But going through a gradual build in this band has allowed us the chance to grow up and get used to the idea of having some success. It's not like it is with some bands who suddenly find themselves at the top of the charts after they've been together a year. That's a real strain. That's when the burnout factor gets to work right away."

**"We never sat down with accountants, managers and press agents before we got a record deal."**

Some of Soundgarden's newer fans may not be aware of the group's decade long battle to gain national recognition, a struggle that saw them help launch the now-legendary Seattle label SubPop. While they went through a series of roster shifts (only Cornell and Thayil have been there for the band's entire history), and released a number of albums and EPs that failed to generate more than passing interest from both fans and the media, Soundgarden always knew in their heart-of-hearts that they were in it for the long run. They had no immediate dreams of stardom, and few long-term goals other than to have fun by making the best music they could, but Cornell says that he always felt that sooner or later people would catch on to the group's special amalgam of rock reactants.

"When you've got four guys who really believe in each other and really trust in each other, a lot of the other stuff doesn't matter," he said. "Once we got the guys who are in the band now together, we knew we had hit upon something good. We each have different interests and dif-

ferent approaches, but once we get together, we all just begin to feed off of one another. It's really special. We figured that if we stuck together and just kept doing what we do, people would find out about us. But we never worried about it. If they did, great. If they didn't, well, that was fine too."

Now, with millions of fans around the world just chomping at the bit to sink their teeth into Soundgarden's music, the last thing this band has to worry about is apathy. As they've toured the world in support of their latest platinum disc, Cornell reports that the group has frequently been overwhelmed by the sheer outpouring of love and devotion showered upon the band by their supporters. While they've tried to avoid performing in the "sterile" arenas that have long been the domain of superstar acts—preferring to play off-the-beaten-track halls in many major cities—their fans have turned every performance into a special celebration of sight and sound.

"The fans have been really incredible," the vocalist said. "We've always had some very special people supporting us, but now it just seems like there are a lot of fans out there—and we like it. We've really enjoyed ourselves on this tour because we've been able to do what we want, and play where we want. But we didn't want to do one of those arena-type things. I always found them to be really strange when I went to 'em as a fan, so why would I want to subject our fans to that? I think we've played some very interesting and unusual places. It's been fun."

One of the most unusual places Soundgarden played on this tour was the New York Armory, a cavernous hall that had never before been home to a hard rock concert. Of course, on the mid-summer night the band chose to schedule the event, 5,000 fans packed into the unair-conditioned hall, turning it into a veritable sauna bath. Yet despite the swamp-like conditions Soundgarden put on their customary two-hour show that left both the band and their fans totally exhausted.

"We always give our all on stage," Cornell said. "There have been nights when it's been pretty hot up there, but that's unimportant. You just get into it and you don't even think about things like that. When people are reacting like our fans have been doing, you just live off their energy. That can keep you going forever."

# LETTING IT RIDE



# GUNS N' ROSES

It was just too good to last—that “cool, calm and collected” atmosphere that was hangin’ around Guns N’ Roses like the smell of a crisp spring morning for the better part of a year. No matter who you asked, where you went or what you wrote about ‘em, it seemed as if Axl, Slash and the boys were determined to keep as low a profile as possible. Yeah, sure, occasional word would leak out that the band was a little fed up with just sitting around, or that seemingly each and every band member was exploring the possibility of doing a solo project if, for no other reason, than to while away the hours until G N’ R decided to get serious about their next album. But for the most part the silence surrounding these quintessential rock and roll media hounds was almost deafening.

Then, late in the spring, things started to break. First it was rumored that Gilby Clarke was growing more and more unhappy with his situation within the band, and that as soon as his solo disc was released, he’d “quit his day job” as he informed certain close friends. Next down the gossip pike came word that the band was planning on hiring ex-Jane’s Addiction—and current Red Hot Chili Peppers—guitarist Dave Navarro to fill Clarke’s position; this, of course, before official word of Clarke’s departure was even voiced. Then, in June, came stories that Slash had grown fed up with Axl’s indecision about when to start

talented axe master who joined the band in 1992, replacing original six stringer, Izzy Stradlin. Apparently Clarke has long been less-than-thrilled by his creative input into Guns N’ Roses, and while the big pay checks are nice, he slowly became more and more convinced that a solo route (the path he was taking before being sidetracked by the offer to join G N’ R) is his clearest road to both personal satisfaction and long-term security. With the release of his solo effort, **Pawnshop Guitar**, early in the summer, Clarke felt it was perhaps the perfect time to

take leave of the Top Gunners—prior to their beginning work on a new album or tour—and stake out on his own.

“I enjoy making my own music,” Clarke stated. “I certainly enjoy working with the members of Guns N’ Roses, but there really isn’t much room for my songs in the band. Slash and Axl really have an incredible capacity for creating great songs, and I don’t want to be appeased with having maybe one token song on an album. I think I’d find that a little frustrating.”

**Slash & Gilby: Will they be working together again?**

For a while, it was hoped that Clarke could pursue his solo venture while remaining a member of Guns N’ Roses—much as bassist Duff McKagan had done last year. But as time passed, and Clarke’s album became a reality, it became painfully obvious that he wanted out.



## STRAIGHT SHOOTERS

BY WINSTON CUMMINGS

working again, so the shaggy-haired guitarist decided to start a band of his own called Gak. No, he wasn’t planning on leaving G N’ R—but he wasn’t about to let the mercurial Axl dictate his work schedule either.

“There’s always a bit of turmoil around Guns N’ Roses,” a band spokesperson said. “I don’t think that comes as a surprise to anyone. I know there has been a great deal of talk and speculation in recent weeks, and some of it is true. But at least most of the new gossip is about music-related matters. That’s kind of a nice change of pace for them, isn’t it?”

Let’s cover things in order: First up is the status of Clarke, the

Waiting in the wings, so to speak, was Dave Navarro, the eclectic guitarist who had wowed Axl Rose a number of years ago with his precedent-shattering work in Jane’s Addiction. Last year, during an exclusive interview with **Hit Parader**, Axl had again expressed his admiration of Navarro, and his hope that they could work together at some point in the future. Despite the fact that Navarro had already accepted the offer to join the Red Hot Chili Peppers, apparently Guns N’ Roses—acting like the rock and roll Godfathers that they are—made an offer that they hoped he couldn’t refuse. Much to his credit, however, Navarro decided to remain loyal to the Chili



Peppers— but G N' R can be persistent...very persistent. "Dave Navarro has the same kind of attitude that Slash has," Rose stated. "I'd really like to see what they could do if they ever worked together."

Axl may eventually get his wish— at least as long as he tries to keep the other half of the G N' R partnership, Slash, appeased. According to those on-the-scene, Slash has been less than excited by Axl's off-and-on attitude towards getting back to work. For his part, the guitarist is ready to rock right **now** while Axl is still taking care of various personal matters before turning his full attention towards the creation of new music. In order to fulfill his rock and roll "jones", Slash decided to take a logical step; put together his own band to tour (and possibly record) with while he waited for Guns N' Roses to get its proverbial house in order. Drawing upon old friends, musical acquaintances and people he admired, Slash put together Gak, a classic rock and roll outfit, that draws its name from a slang term for cocaine. When and if this new unit will tour or record is anybody's guess, but apparently Slash is taking his new undertaking quite seriously.

"I think he's looking at this as fun," a spokesperson said. "But

*"I enjoy working with Guns N' Roses, but there isn't much room for my songs in the band."*

If you know Slash you know that whatever they might do will be great. He doesn't leave that much to chance. If I had to guess, there will be an album from Slash's new band by the end of the year, and maybe even a tour to follow. But if his plans have the desired effect on Axl— in other words if it gets him interested in making music again— then maybe he'll just put everything on the back burner and get right to work on a new Guns N' Roses album. I don't think anyone, including Axl and Slash, know exactly what's going to happen next."

Ideally, both the band's fans and G N' R's record label would like to see some solo product from Slash and a new album from the Top Gunners within the next year. Of course, with possible new members to work into the group's unique chemistry, and plenty of new material to write ("We're starting from scratch

this time," Slash warned), such hopes may be be vain. More than likely, there indeed will be a solo album from Slash prior to G N' R getting back to work in late '94 or early '95. At best, a new band album may emerge by next spring— still a long way off for the band's ever-loyal legion of die-hards. But when Guns N' Roses are concerned, who really knows what will happen next? Things could change ten times, then change right back again. At least we now know that there are still pulses beating within this infamous rock and roll machine.

"I wouldn't want to predict what'll happen next," Duff McKagan stated. "There'll be a new album... when it's ready. When that might be is your guess."

**S**Axl Rose:  
When will he be ready to get back to work?





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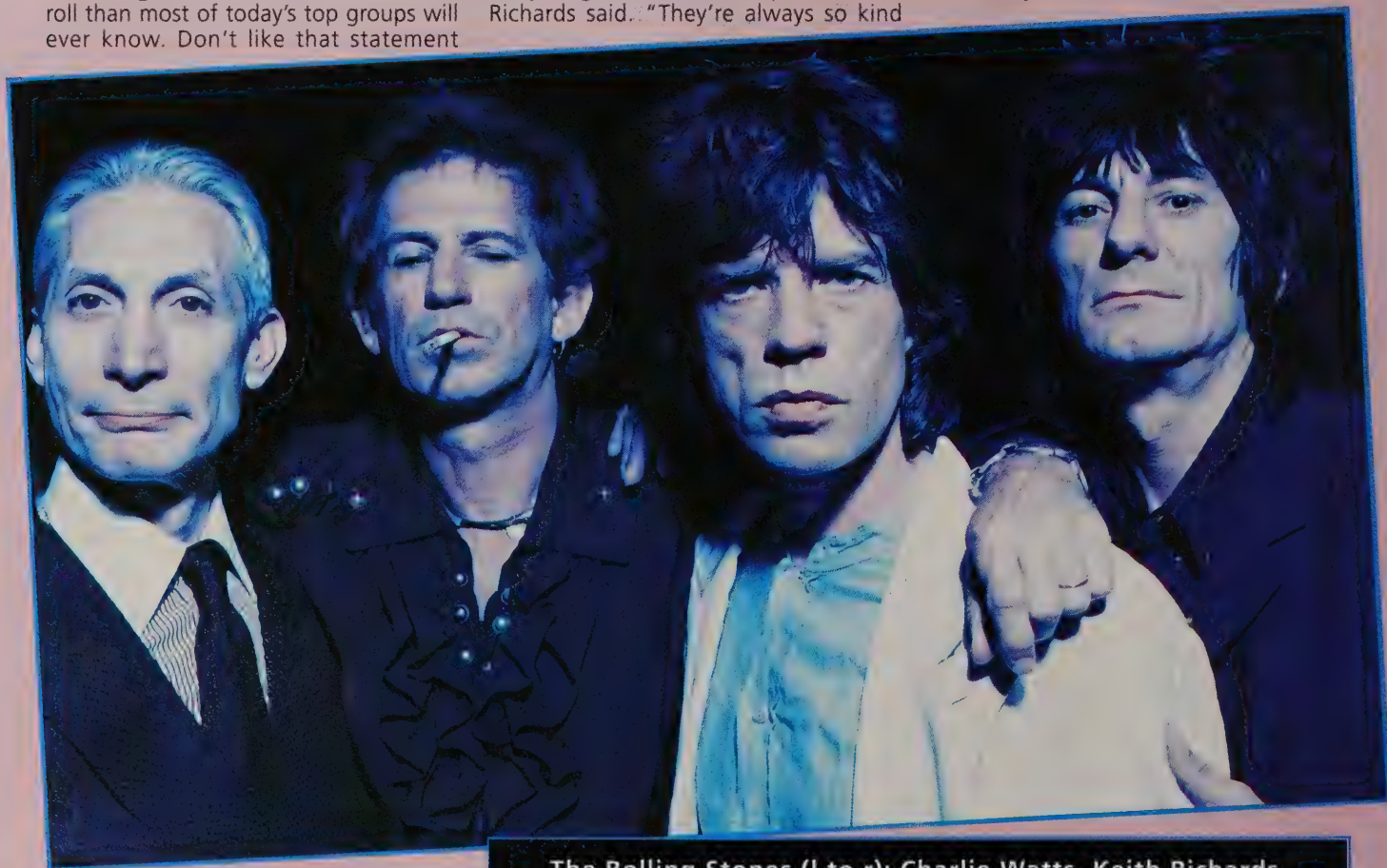
# ROLLING HITTING

When it was announced in May that the Rolling Stones were hitting the road for the first time in five years, the rock world responded with widely varying emotions. To the group's long-time fans, nothing could be sweeter than hearing news that Mick Jagger, Keith Richards, Ron Wood and Charlie Watts were getting back to work. To less historically-inclined rock followers, however, the band's road announcement was greeted with the same degree of excitement that a Senior's Golf tour event might merit. Sure, the Stones have been around *forever!* They released their first album 30 years ago—long before most of the fans that will be packing ballparks to see their '94 tour were even born. But let's not forget one very important thing; the Rolling Stones have *forgotten* more about rock and roll than most of today's top groups will ever know. Don't like that statement

had the proper role models during their formative years. Hell, it's not going too far to state that without the Rolling Stones, rock and roll as we know it today wouldn't even exist. Try saying that about any other band that's ever existed.

"I still get such a kick out of the way the young kids in bands respond to us," Richards said. "They're always so kind

they were willing to record and tour but the rest of the band wasn't; that bassist Bill Wyman wouldn't record or tour—leaving the band somewhat in the lurch (though it's long been known that Richards has played bass on virtually all Stones albums.) Thankfully, the first two rumors proved to be false—the story about Wyman indeed was true. In fact,



The Rolling Stones (l to r): Charlie Watts, Keith Richards, Mick Jagger, Ron Wood.

you fans of Pearl Jam, Soundgarden, et al.? Well...tough!

Just ask any of today's top rock groups about the influence the Rolling Stones have had on their career. From such chart-toppers as the Black Crowes and Guns N' Roses to more cutting-edge acts as Stone Temple Pilots and Alice In Chains, the seminal work of the Stones has played a major role in shaping their style, sound and attitude. Let's face it, without Jagger's rooster stage strut, or Richard's party-all-night persona, many of rock's most legendary characters would never have

and generous with their praise. And you know what? We never grow tired of it. I could stand around all night listening to the young guys talk about music and the way the Stones influenced them. But I'd much rather get up on stage and play some music."

It caught some rock experts by surprise when the Stones announced their big tour. For years the rumor mill spewed forth information that either Mick and Keith weren't talking; that

Jagger and Richards have seemingly not been closer in the last decade than when the band entered the recording studio late in 1993 to begin work on **Voodoo Lounge**. Rather than letting Wyman's departure serve as a deterrent, they used a series of studio musicians—when necessary—to augment their sound. For touring purposes, they quickly moved to hire Darryl Jones, a top-flight bass beater whose previous credits include work with the likes of



# STONES

## THE ROAD

Sting. All in all, the Rolling Stones, some 30 years after their birth, have rarely been more cohesive, more together and more excited about their music.

"There have been times when we've been a little less thrilled about recording or going on the road together," said Richards with a straight face. "But there are no problems within the band. Mick and I are as close as ever—though I wish he had let me sing a bit more on the new album (laughs). The stories about us are always rather amus-

BY ANDY SECHER

"It's so funny and so wonderful that people still care about those things," Richards said. "How could we ever have imagined back in 1964 that in 1994 our exploits

time when the entire rock industry was in a much healthier state), Jagger, Richards and company know that they have an incredible legacy to live up to—both musically and financially. Can a bunch of guys who'll never see the bright side of 50 again possibly live up to all the expectations? Can they even survive more than a solid year on the road.

"The tour is paced so that we're certainly not playing every night," Richards explained. "I don't think we wanted to do that when we were 25, let alone when we're 50. We're fairly smart that way. We'll stay out there for a long time because we're looking forward to being together and playing some places we've not reached before. I know I'm looking forward to it."

With scheduled stops in such distant ports as Argentina, Manila and Australia, the Stones '94-'95 world tour is shaping up as one of the most ambitious rock undertakings of the decade. It's estimated that before the band unpacks their bags and heads for home, they'll perform in front of over three million fans, and gross over \$100 million from sales of albums, tickets, merchandise and pay-per-view rights (even with costs for all tour-related items—especially tickets—being kept to a "bare minimum" according to the band.) But with previous album sales of over 40 million copies, and prior tour revenues estimated to be in excess of

**Keith Richards: "The tour is paced so we're not working every night."**

ing to hear. They're almost always untrue. But we get a laugh out of them anyhow. If ten percent of the things that have been written about us over the years were true, I think we'd all probably be dead by now."

Oh, really? Could Mr. Richards possibly mean the tales of having all the blood in his body drained periodically to alleviate the effects of drug addiction? Could he be referring to the sordid tales of Jagger's sexual excesses with members of both sexes that have filled tabloid sheets on both sides of the Atlantic for three decades? Or could he be talking about the Stones' legendary internal conflicts that have seen The Glimmer Twins—Mick and Keith—at each other's throat as often as by each other's side. Nah—he couldn't have meant any of that... could he?

would still be of interest to people?"

Of interest, indeed. With sales of the **Voodoo Lounge** album now past platinum certification, and their stadium shows selling out within hours in virtually every market, it seems that interest in The Stones has never been higher. Considering how successful the band's previous tour was five years ago (at a

**"The stories about Mick and I are always rather amusing to hear."**

\$200,000, why the hell do these "old geezers" need to push themselves so hard? According to

Richards, the answer is easy.

"We like it," he said. "I don't particularly enjoy sitting at home waiting for the phone to ring. That's when you can get in trouble. It's not the money, that's for sure. It's the opportunity to get out there, be with one another and play some music. It's a chance to let some new fans hear the Rolling Stones."





# OVER THE EDGE

## THE ALTERNATIVE METAL REPORT

BY VINNIE CECOLINI

**N**ORTH CAROLINA'S BUZZOV-EN IS a band whose appearance makes Motorhead look clean-cut in comparison. Therefore, it was surprising to see a shiny, new, white van with "Jesus Saves" bumper-stickers parked outside of the club they were playing that evening.

"Did you notice the 'I Love Jesus' baseball cap on the dashboard?" asks frontman Kirk.

through everything. If they find one pot seed, they will take somebody away.

"When we go into Texas, the first things that go on the side of the van are Dallas Cowboys and 'Don't Mess With Texas' bumper-stickers. That's a free ticket right through Texas."

Formed by Kirk and drummer Ash Lee in '91, the band (which also includes guitarist Buddy and bassist LeDarrell)

signed with them."

The band, who added a dash to their name after many of their foreign tongued fans continually mispronounced it, has built a reputation as an unpredictable and insane live act.

"We've been referred to as G.G. Allin without the defecation," laughs Kirk. "It stems from the technical difficulties we sometimes have. When things aren't going right, one of us will annihilate ourselves on stage half way to the hospital."

Kirk recently spent the duration of a performance at NYC's Wetland's club bleeding from a gash in his forehead.

The band's violent, aggressive nature translates well on **Sore**, an album of punk, speed metal that is a cross between Seattle punk legend the Accused and a White Zombie stripped of flesh and boiling in acid.

It is an album that is meant to be listened to in a dark room alone with your undivided attention. It is not a record that can be used as mere back-



PHOTO: JESSE FISCHER

Playing across the country in support of their sophomore effort and Roadrunner debut, **Sore**, the band are looking to ward off any suspicions of highway patrolmen. Previously traveling in a blue school bus, they would regularly be pulled over by police who suspected the band to be "a group of Gypsy drug addicts."

"In South Carolina, they'll pull everything apart," continues Kirk. "They take the backs off of the amplifiers and look

released a series of singles and an LP for Allied Recordings, before finding a secure home at Roadrunner.

"We have played everywhere from ABC No Rio (a dingy basement dive) to CBGBs in NYC (where Roadrunner's U.S. offices are located). We had gotten some attention from other labels, but Roadrunner seemed like the only label that really wanted us. We didn't want to sit around, we wanted to keep on going, so we

ground sound.

"It's not easy listening," laughingly admits Kirk. "It's not meant to be for someone to clean their house to. If you try to, your house will just get dirtier."

AFTER FINISHING AN OPENING set supporting Depeche Mode and Primal Scream, Stabbing Westward frontman Chris Hall listens intently to a tape of the evening's performance while munching M&M cookies lifted from Primal Scream.





## STABBING WESTWARD

Sitting in a toilet-sized dressing room backstage of the Jones Beach amphitheater in Long Island, Hall contemplates the band's quick success.

"I think it is the culmination of a couple of things," he explains. "We attempt to be diversified in our sound—we have live guitars and bass, computers and use tribal rhythms—and we worry more about our songs than a specific musical style."

While other unique, eclectic bands have met with a quick death due to their company's inability to market and promote them properly, Columbia Records have supported the Chicago-based act's debut **Ungod**, tooth and nail, using the band's hodgepodge of alternative, techno, metal, hip hop, funk and punk to set them up on tours with a wide, contrasting variety of bands. Their single, *Nothing* has also become a surprise hit on metal and A.O.R. radio.

"Alternative music doesn't mean alternative anymore," muses Hall. "You can't call us alternative when we don't get played on alternative radio. I don't think we are metal or alternative. I think that we are just trying to push the envelope of music to the next level."

Stabbing Westward originally began a few years ago as a studio project which

included Hall and keyboardist Water Flakus.

"Flakus and I spent time in a serious college-alternative band," says Hall. "We started working on our own material which was much more cutting-edge and decided to form our own band which differed from all the other bands that just to play music like the Scorpions or Stevie Ray Vaughan."

When the duo couldn't find any guitar players or drummers who "were into what we were doing", Flakus switched to guitar and Hall picked up the guitar. The duo also brought a drum machine and a keyboard.

Tiring of the machines, they hired a revolving door of live members before settling on the current line-up of guitarist Stuart Zechman, bassist Jim Sellers and drummer David Suycott. Flakus moved back behind the keyboards, while Hall concentrated on vocals.

The band's unique sound has enabled the band to play shows with bands as diverse as Depeche Mode and industrial-hip-hop-metallers Pitch Shifter.

"Playing with Pitch Shifter was a weird bill," admits Hall. "They really pushed us to be harder."

Still the frontman appreciates every

chance Stabbing Westward has to play in front of a new audience.

"If 10 percent of a band like Depeche Mode's audience likes us, it's good," he concludes. "We just want to reach out and touch everyone we can," he laughs.

SEATTLE'S SEVEN YEAR BITCH has recently had to endure a hectic schedule. After touring non-stop for three weeks in their beat-up brown van in support of their recently released **!Viva Zapata!**, they had to fly home following a late-night gig in Dallas to shoot a club scene in the Drew Barrymore/Chris O'Donnell film *Mad Love*.

"We're totally wiped out," huffs drummer Valerie Agnew. "We have gotten the least amount of sleep on this tour, than on anyone we have done before."

Since the recording of their debut LP, **Sick 'Em**, the band has had a turbulent ride. Two weeks after receiving unanimous acclaim for the record and playing a triumphant showcase at the 1992 New Music Seminar, their guitarist Stefanie Sargent died of drug overdose.

However, the band (rounded out by vocalist Selene Vigil and bassist Elizabeth Davis) regrouped, enlisting guitarist Roisin Dunne. Supporting numerous acts as varied as Rage Against The Machine, Cypress Hill and Silverfish, they rebounded.



SEVEN YEAR  
BITCH



Unfortunately, tragedy struck again in the summer of '93 when Mia Zapata, vocalist for fellow C/Z recording act the Gits was murdered. Despite benefits to raise money for a private investigation into her death (one was headlined by Nirvana), her killer has yet to be brought to justice. In tribute to their good friend and labelmate, Seven Year Bitch entitled their latest album, **!Viva Zapata!**.

Continuing to play as aggressive and angst ridden as their name suggests, Seven Year Bitch wear their recent past on their sleeves throughout the record.

*Hip Like Junk* examines the often fatal resurgence of heroin abuse, while *M.I.A.* questions the authorities lackadaisical approach taken to solve Zapata's murder.

After finishing supporting their latest album, the band is leaving C/Z Records

for Atlantic. The move has helped C/Z, the pioneering Seattle indie who introduced Soundgarden, the Melvins, and other area acts to the world, escape bankruptcy.

"We didn't want this record to be our major debut," says Dunne.

Although in the past, bands of Seven Year Bitch's stature were branded "sell-outs" for jumping to majors, Agnew believes that it "doesn't matter anymore". Numerous indie label wizards have jumped to major labels and Atlantic, who at one time was notorious for stagnating the careers of talented young band, has recently signed truly alternative and uncommercial acts, the Melvins and the Unsane.

"It's not like we're dealing with a bunch of old cronies at Atlantic," laughs Dunne.

"We are not uncomfortable at the prospect of working with Atlantic. We are actually really excited about it."

LIKE THE FIRST STEPS OF a baby, the first steps of a new band are often uncertain. In the case of New York City's Larva, they were nearly their last.

Began by New York Underground hero Todd Youth, Larva was originally intended lyrically to be introspective and musically to be a change of pace from his punk and hardcore roots.

Formed by Youth, drummer Michael McDermott (who followed Youth from Murphy's Law), vocalist Roger Guimond and bassist George Musa, Larva was not intended to be a one-off side project when Energy Records signed the band on the basis of a three-song demo.

However, after recording their debut,



**Waiting For Daybreak**, both Youth and McDermott had a change of heart and returned to Murphy's Law, leaving Musa and Guimond holding the proverbial bag.

"Todd Youth and (Murphy's Law leader) Jimmy Drescher go way back and it was a tough decision for him," says Musa. "I believe in Murphy's Law. I like them. If he left them he would have been making a big sacrifice, especially, now that things are really picking up for them. But he should have been straight with the label."

"I play in different bands, so I obviously have no problem with that," says Musa. "I think it is a positive thing to play with other people. It keeps you growing. But Todd and Michael went about it the wrong way. They kept the label in the dark."

Energy Records got wind of the situation when the band was scheduled to play a show in Chicago. On the same day

as the gig, Youth and McDermott left for France to play a festival with Murphy's Law.

Instead of chocking up their time and money investment in Larva as a loss, Energy asked Musa and Guimond if they wanted to assemble a new line-up and continue.

"I asked Todd what he thought about continuing Larva without him and he said: 'Do what you have to do'," explains Musa. "It felt weird playing the material without him, but it felt even more weird putting a record out and not supporting it."

"Todd wrote all of the music, except for *Empty*. Roger and I wrote all of the vocals—the words and the melodies. I ended up rearranging parts of the songs. So while I felt uncomfortable at first, it was the best way to avoid a bad situation."

Before Youth's departure, a second guitarist, Kareem, was brought into the fold.

"He has now stepped into the lead position," says Musa. "My roommate, Phillipe, is playing rhythm. And now everybody takes turns singing. Our new drummer, Amik, is a jazz-progressive drummer, though he played on a Cro-Mags reunion tour in Europe."

Currently rehearsing, the new Larva is looking forward to touring.

"It feels like everything is half done," explains Musa. "Roger and I feel that we want to finish what we started."

Although the band has no intention of calling it a day after fulfilling touring obligations. They plan on continuing and expounding on the music created for **Waiting For Daybreak**.

"If we get a chance to, there will be another album," says Musa. "I sure hope so."





**W**hile the tragic passing of Nirvana's Kurt Cobain has gobbled up headlines around the world, it shouldn't overshadow the fact that his was not the only death the rock world suffered during the last year. Late last year a car carrying Savatage's Criss Oliva was struck by an on-coming vehicle on a Florida highway. The guitarist was killed instantly.

Though Savatage had never achieved the international acclaim of a Nirvana, during their decade-long career this progressive metal unit had created some of the most challenging, intelligent and

He had poured his heart and soul into Bay Area Bashers, Testament, for six years, and had grown tired of what he termed that band's "restrictive" sound. So in 1992, the talented axe master had packed up his guitars and sought new horizons to conquer. He searched and he searched for the right forum through which he could express his unique musical stylings...then he came in contact with Savatage. It really wasn't fate or divine intervention that brought them all together—it was a more conventional convenience known as a telephone...but what the heck. After just a few minutes

in his new format, Skolnick has been given virtually free reign to take his guitar, as well as Savatage's music, to places it has never been before. From first note to last, it is a most exciting journey. Working once again with producer Paul O'Neill (best known for his work with Badlands and Aerosmith) who also twisted the knobs for Savatage's albums **Hall Of The Mountain King** and **Crown Of Thorns**, the band has created their most complete and satisfying album to date.

"I'm very pleased with the way things have worked out with the band," Skolnick said. "When I decided to work with them it was kind of an experiment on all our parts. They needed a guitarist, and I needed a band. I had always liked the direction of their music and felt that we could be a very good match. I certainly didn't come in trying to replace Criss, I have too much respect for him for that. I simply wanted to come in and do what I do—play the kind of guitar that I can play and see where it took the band's music. I think the results are fresh and new, but very faithful to the attitude that has always been at the heart of Savatage's music."

But the question that must be asked now is how Savatage's long-time fans will react to this "new" version of the band. Most have already suffered through the departure of long-time voice Jon Oliva—though they've readily accepted Stevens—and now comes the loss of Criss Oliva and the addition of Skolnick. Without Jon and Criss, admittedly long the heart and soul of the band, is this talented group of musicians *really* Savatage? Wouldn't it have made sense to drop the name, and start fresh, utilizing the abundant talent displayed on the group's new album? Middleton admitted that the idea did cross the members' minds.

"We did think about that," he admitted. "But at one point we really didn't think that the band would continue on. Criss' death was such a shock to all of us. It was like being punched in the stomach as hard as you could be. He had come through a difficult period in his life and was doing real well. That's why his death was doubly tragic. In the weeks after he died, we didn't know if we could go on—or even if we *should* go on. But once Alex came along, we thought it was only right to try and keep Savatage alive. This band has a lot of fans out there and we felt a degree of loyalty to them—as well as to each other. We knew we *had* to continue on—to keep fighting the good fight. Anyway, we think Criss would have liked it this way."

# SAVATAGE

## SURVIVING THE PAIN

BY ANDY SECHER

entertaining music in the rock world. Despite a shifting lineup (that last saw the departure of Criss' brother Jon and the hiring of Zachary Stevens in 1992) and not-always-favorable comparisons to everyone from Queensryche to Rush, the hard-edged style that Savatage brought to their music served to make them a singularly distinctive entity within the rock community. But with Jon Oliva in semi-retirement and Criss Oliva dead, the surviving members of Savatage, Stevens, bassist Johnny Lee Middleton and drummer Steve (Doc) Wacholz, faced a perilous decision; would they try to hire a new guitarist and carry on, or would they decide to merely call it a day.

"It was a tough call," Middleton said. "The last thing on our minds right after Criss' death was about the band—our thoughts were all with Criss. It was such a tragedy for both us and for the fans who we know really loved and respected him. There was so much to consider once we did start thinking about what was going to happen with the group. The music was really coming together with the addition of Zachary, and we knew that Criss would have wanted the group to continue. But we really didn't know what to do. It was the hardest decision of our lives."

Almost as if by fate, at roughly the same time Savatage were facing their momentous decision, nearly a continent away in San Francisco, guitarist Alex Skolnick was also pondering his future.

of conversation, both Savatage and Skolnick sensed they had found a salvation. Skolnick quickly traveled down to Florida to jam with the band and bounce around some musical ideas, and within weeks the structural elements of Savatage's latest album, **Handful Of Rain**, had been placed together.

"We didn't know what to expect when we all got together," Wacholz said. "We had heard of Alex, but none of us even knew him. After working with Criss for so many years, it wasn't easy to even think about working with another guitarist. His sound was such a vital part of what Savatage was all about. I don't think Criss ever got his due as an instrumentalist—he was truly brilliant. But as soon as Alex started to play we sensed that we were dealing with someone very special. He's very different from Criss in many ways, but at their heart they're the same—they're both great musicians."

Unlike Oliva, who unfortunately had to live his musical life in virtual obscurity, Skolnick's career has been hailed in metal circles far and wide. While Testament—like Savatage—never attained the lofty commercial heights predicated for them, Skolnick's guitar creativity was always noted as being that band's outstanding musical feature. As heard on such new Savatage tracks as *Castles Burning* and *Taunting Cobras*,



**SAVATAGE**



**HIT PARADER**



# SLAYER TO HELL AND BACK

BY VINNIE CECOLINI

It has been four years since Slayer's last studio album, *Seasons In The Abyss*. Since then they have been part of the legendary Clash Of The Titans tour, issued a well-received greatest hits live album (*Decade Of Aggression*), and collaborated with Ice-T on three Exploited covers for the *Judgment Night* soundtrack. They also parted company for the second time with drummer Dave Lombardo and recruited Paul Bostaph (formerly of Forbidden) to fill his stool. It was only then that they were able to regroup earlier this year to begin work on *Divine Intervention*. After overcoming numerous setbacks, guitarist Kerry King, behaving like a proud expecting father, is anxious for the record to be released.

"(Guitarist) Jeff (Hanneman) has never played better, (frontman) Tom (Araya)'s voice is incredible—his performance on the album is his best since *Reign In Blood*—and the drums are great," he beams. "I can't wait to get this album out. I'm stoked."

King believes the biggest obstacle that delayed the recording of *Divine Intervention* was the changing of drummers.

"He had to learn our tunes to play some big shows in Europe," explains King. "He had to become Slayer before he could add his own touch. It is a different reality when you play with us. Our songs are more demanding on a drummer."

This proved true when Lombardo first departed Slayer in late '86, only to return the following spring when his replacement (drummer Tony Scaglione of NYC metallers Whiplash) didn't work out.

"When Paul came in, we gave him nine songs to learn and he was flawless," recalls King. "He came in wanting the gig, which didn't come across in the drummers we were looking at."

While open auditions for the drummer slot were never actually held, Slayer were rehearsing with another drummer prior to Bostaph's recruitment.

"We were playing with a friend of Tom's who was in one of his old girlfriend's bands," says King. "He was doing good, but he wasn't coming along like I thought someone who wanted the gig should."

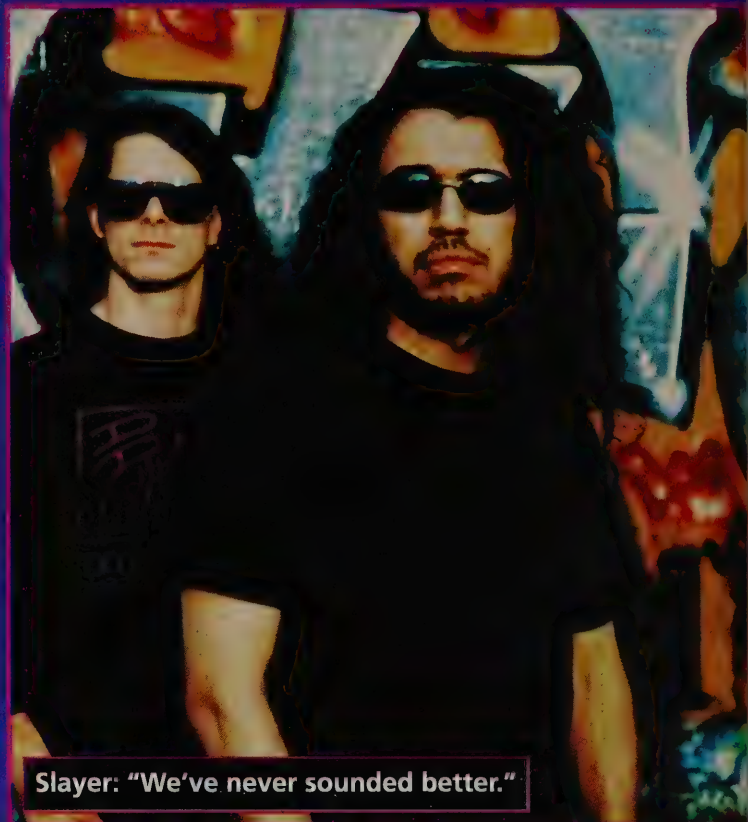
"Then my guitar tech at the time told me to listen to Forbidden, I did and thought that we should give Bostaph a try."

King laughingly admits that Bostaph was a bit of a perfectionist during the recording of *Divine Intervention*.

"It took longer to record," he says. "He wanted his drums to sound as good, if not better, than the guitars. He had a lot of pride in his work."

"On previous albums the drum tracks consisted of whatever it took, to get it by. If Lombardo got real close on one or two takes that is all we would want to play. But with Paul we sometimes did twenty takes. Not because he couldn't play, but because he was looking for perfection. It made for a better record."

During a pre-studio interview that appeared in the May issue of *Hit Parader*, Araya refused to go into detail about the second and seemingly final departure of Lombardo. King was more forthcoming.



Slayer: "We've never sounded better."

"It was the end of a ten-year rope," he admits. "He didn't agree with on 90 percent of everything with the rest of us. We just didn't get along anymore."

During interviews last year with European press, Lombardo admitted that his technique and ability had slipped and blamed his troubles on long-time Slayer producer and American Records head Rick Rubin. Rubin had suggested that the drummer raise his stool to improve his appearance during live performances.

"If someone told me to change my technique and I started messing up, I'd tell him to kiss my ass," says King. "I guess Dave didn't figure

that out until his whole life changed. He was just too lax about his ability going south. But I'm the first to say when

Dave wants to play drums he has got to be one of the best drummers in the world. But, I have no regrets about what happened."

"We're playing the same kind of music and we have a drummer that can play Dave's style and add a style of his own."

Part of King's anxiousness to release the new album comes from, the fact that he wrote most of its songs. Since the early '80s, Slayer's song-writing chores have fluctuated from record to record.

"*South Of Heaven* was my low point," admits King. "I didn't write anything. But that was the first time I got married and I had just moved out of state (from California to Arizona) and I wasn't focused. This time, Jeff moved and he wasn't focused. He didn't know what he wanted to write and by the time he figured it out, I had the record written."

At the time of this interview, many of *Divine Intervention*'s tracks did not have firm titles. The completed songs are *Divine Intervention*, *Serenity In Murder*, *213*, *Circle of Beliefs*, and *SS3*.

*213* takes its name from the apartment number where serial killer Jeffrey Dahmer resided. King admits that writing about social deviants has become a "hip thing" for a lot of the bands that Slayer has influenced.

"Tom reads a lot of the mass murder books and is really intrigued by why people do what they do," says King. "But anytime someone hits on a cool topic, it is going to be written into the ground before people get tired of it."

"With us it is like the old Satan thing. It is not like it's gone. I have always wrote evil fantasy lyrics because I was into it. Not because it was





"Unfortunately MTV can really make or break a band," says King. "I don't enjoy condoning them. I don't want to be considered a whore for MTV. We'll do a thing here and there, but we don't want to become their band."

"The coolest thing about MTV was that we were on *Beavis And Butthead*."

When Pantera performed the Roseland Ballroom this past spring, vocalist Phil Anselmo talked about their upcoming summer tour, saying there was a chance Slayer would join up late in the season.

"We wanted to go out with Pantera for a whole summer tour," explains King. "I think that would have been the hottest thing the summer could offer. There is nobody playing faster and heavier than us and there is nobody as aggressive as Pantera in their aspect. But they kept blowing it off, saying that they wanted to headline."

"It would have been like a Clash Of The Titans tour with two bands. Megadeth doesn't touch the stuff that we are playing. We are like our own entity and we are different enough that we don't step on each others feet."

While there are rampant rumors about personality conflicts between the bands included, King has fond memories of the Clash Of The Titans tour.

"We did it in Europe a year before we did it in the states," says King. "[Overseas] it was us, Testament, Megadeth and Suicidal Tendencies. Every night we closed the show. But when we came to America, Megadeth and Anthrax decided that they could close for us."

"The other bands won't tell you, but most journalists will, when we came on it was a different reality. If we were on last, people would hold on and wait. If we were on first, people would go off and then would

be lame for the rest of the show." For the recording of **Divine Intervention**, Slayer decided to change tradition and use a "circus of engineers."

"We came into the studio with such short notice, I called long-time producer and label owner Rick Rubin and said: 'lets' go,'" says King. "We had one engineer for two weeks before he said: 'I've got to go with Rubin and work on the new Tom Petty album.' Nobody found it convenient to tell us that we were changing engineers."

"All of the guitar overdubs, leads, and everything has been handled by Toby Wright (who has also worked with Metallica and Alice In Chains). If he is available when we do the next record, I'd like to give him a shot at doing the whole thing."

Having worked with the renowned producer since they signed with this label in the mid-'80s, Rubin was credited bringing out Slayer's sound on record. But King says he didn't have that large a role in the creation of the new record.

"He doesn't make himself available that often to us and he has nine million other things going on," says King. "He was with Danzig who was two weeks ahead of us in the studio, 90 percent of the time. Then he went to work with Tom Petty. He'd only pop in and out to see us. We guess he thinks that we are so set in our ways that we knew what we want anyway. But if you are going to call someone a producer, he better be around."

After all of the success the band has accomplished over the years, what is there left for Slayer to achieve?

"Speaking for myself, I don't have any goals," admits King. "I enjoy palying to a lot of people at big venues where you can have a really kick-ass light show. The only bad thing is that you're far away from the kids. Still, you can play to more kids, giving them more for their money. I just want to keep doing that."

"Record wise, I wouldn't mind being at this level forever. A platinum record for **Divine Intervention** would be killer, but I don't expect it. But who knows?"



**Tom Araya:**  
The voice of  
the Demon.

cool, but because I dug it."

Ironically, many of the songs on the new album, lyrically, have a decidedly new age bent.

"When we're on tour, it is the only time that I read," explains King. "I read a lot of these new age-type books— different alternatives to where we came from and abductions from flying saucers."

"A lot of people look at the books and say: 'Jesus created us and here we are.' But I'm the kind of guy that says: 'show me.' *Divine Intervention* has something to do with that kind of stuff."

When Jeff came up with that title and started working on lyrics, he watched the movie **Fire In The Sky**. I added lyrics to it about the scene where the main character is actually on the alien ship and they are dragging him through the stuff. Tom sings it from he perspective as if he was the one on the ship."

Still, the question remains: "Why is it that when aliens abduct humans, it always happens in some backwoods town in the middle of nowhere?"

"If there are flying saucers and they don't want to be seen, it is easier to remain invisible in a little town than a big city," says King.

"I'm really into this. I believe it. I think the government is in no hurry to straighten anything out about it."

Other than his belief that the government maintains proof of extraterrestrial, King shares the opinion of the late Frank Zappa that AIDS was created in a laboratory.

"I think certain things have been planted in people," says King. "How can you be living on this planet for five thousand years and all of a sudden pop-up with this disease that kills people that has never been here before?"

Prior to the release of their legendary **Reign In Blood**, King said that unless musical tastes change drastically, Slayer would never sell more than 100,000 copies. Yet **Reign** sold hundreds of thousands of copies and **Seasons In The Abyss** was embraced by the previously unreceptive MTV.



# ★ SHOOTING STARS ★

## HEADSTONE

The Headstones are one angry rock and roll band. Got a cause? These guys are against it. Believe in something...anything? Not Mark Gibson, Hugh Dillon, Tim White and Trent Carr. Well, saying that this Canadian band doesn't care about *anything* might be a bit too strong. But listening to this powerful quartet's work on their debut album, **Picture Of Health**, one might believe that the outlook on life expressed on such songs as *Heart Of Darkness* and *Won't Wait Again*, would make the efforts of the late Kurt Cobain look up-beat in comparison.

"Being in a band gives us access to a lot of dark people and it's a really abusive lifestyle," White said. "But playing music also keeps us from being completely lost with absolutely no future and no hope. We're drawn to things that come from the darker side of the soul— not the black magic stuff, just dark things. A song like *Heart Of Darkness* was inspired by the Joseph Conrad novel of the same name. That book— and our song— explores the dark side of the human personality."

The Headstones come by their bleak view of life honestly. Already they've suffered through the suicide of their original drummer and Dillon's difficulties with heroin. Somehow they not only managed to survive these troubles, but they also overcame the suicidal career move of dissing MuchMusic— Canada's answer to MTV. Their outrageous approach also caused club owners throughout the Great White North to ban the act from their establishments— yet the Headstones survived and prospered. Finally, in late 1993, they were offered a major label recording deal, and the band jumped on the chance to give their bleak tunes a wider audience.

"I worked in a hospital for sick kids for five years," Dillon said. "If

## MOTHER STATION



things didn't go well, I'd end up taking them to the morgue. That kind of stuff really gives you a perspective on life. It made a big impression on me."

## MOTHER STATION

From time to time over the last two decades, Memphis, Tennessee has tried to establish itself as a rock and roll stronghold. Everyone has always associated that Southern town with country music, and the immortal Elvis, in particular. But as far as rock is concerned, Memphis has been a bit of a washout. With that in mind, along comes the Mother Station, a five person co-ed band that knows how to rock and knows how to roll. On their debut album, **Brand New Bag**, vocalist Susan Marshall, guitarist Gwin Spencer, drummer Rick Shelton, keyboardist Paul Brown and bassist Michael Jaques throw together a touch of soul, a smidgen of rock power and a peck of pop sensibility to emerge with a rough 'n ready sound for the '90s. Alternative? Nah. Cutting edge? What's that? As far as the Mother Station is concerned being "politically correct" comes in a poor second to playing solid rock and roll.

"My vision has always been to have a rock and roll band that affects you like the music did in the late '60s and early '70s," Spencer said. "It's got to be emotional. Everything has to come straight from the soul. We've never been interested in just trying to do what the band next to us was doing. We're not trying to fit in with anything or anyone else."

The Mother Station draws its name from the classic Memphis r&b radio station, WDIA. Many experts say that the station was playing rock and roll music before the form was even given a name. Formed by high school buds Marshall and Spencer in the late '80s, it took them a few years before they solidified their lineup and decided on their musical direction. But once they did, there was no stopping them. Hitting local Memphis hot spots, they soon earned a big-time rep that had the record labels banging on their door. It wasn't until they felt they had a full album's worth of material, however, that the band signed on the dotted line. The results of their efforts can now be heard on **Brand New Bag**.

"We're not wearing flannel shirts," Marshall joked. "What we have is the apparent ability to appeal to everybody. I'm very proud of that."

## HEADSTONE







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# CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

**B**ruce Dickinson is no stranger to videos having done a few as far back as the late '70s in his pre-Iron Maiden band, Samson. We found him to take the task of rating our video reel very seriously, yet with a dry sense of humor that only an Englishman could have. We're still wondering which ones he liked.

## Far Behind, *Candlebox*

(Groans) It's lost its way a bit, hasn't it? The key word here is maybe. It's a maybe sort of a song and a maybe sort of video. There's some nice bits in the editing, though. This video is made to look cheap, but I don't think it was as cheap as it looks. The music is okay, but it's not the sort of thing I could stick on in my car and go whizzing down the highway. It's not even one I would play to get in the mood for anything. It doesn't really go anywhere.

## American Life In The Summertime,

*Francis Dunnery*

This guy looks like Emo Philips. This is going to be a hit, it's got a great chorus. The video is certainly watchable, there's nothing about it that really irritates me. For a fun pop video, which is what the song is, it's okay.

## Crazy, *Aerosmith*

I quite like the song; I hate the video. I hate this kind of '50s nostalgia Americana. This is not real life. If this was real life in L.A. these girls would be raped or shot. No, I can't watch this, turn it off. The video is crap, it's just a lot of chicks' butts. Why would Steven Tyler have his daughter shaking her butt like that in a video? I don't understand that. Maybe it's me being weird 'cause I'm English.

## Lost In America, *Alice Cooper*

It's Alice! This should be worth watching. I like Alice, Alice is an original. (After listening to the song a bit) I'm not crazy about this song. I like the heroes and villains bits in the video, the comic book and black and white cowboy movies, that's kinda cool. It's okay, but I'm not sure about Alice's logic in the lyrics. I loved the first two lines of the song, but I just don't feel it's one of his better songs. Oh well, next.

## Violent & Funky, *Infectious Grooves*

This I like, this is cool. I like the video, it's the nightmare family. This is the best one so far by quite a long way. I like the fact that it's different, it's colorful, it's fun, it's got a funk edge to it and it's not cliched. And I mean that for the music as well. Excellent! The first one with a groove, great drumming. There's nothing in this video that looks like it's been overdone or underdone. There's not one shot that I would have been embarrassed about.

tening to this band the other day. Even though this one is a straight performance one, at least the band looks cool in it, it's not embarrassing. Hey, there's hints at steaming sex in there!! Steamy androgynous sex. Was it two guys, was it two chicks, was it two dogs, who knows? The song is quite good, very Sabbath-like. Yeah, I'd listen to this again. I like the psychedelic brain that keeps on appearing. You really don't get to see what the band looks like, which really doesn't matter unless you're going to be a pin-up pop group. Here you get more of a video of what the band is all about rather than if they have pimples or not. Cool video, but I must say I like the song more than the video.

## Tales From The Hard Side, *Biohazard*

This is a bit more real than Aerosmith. I like this. I like the music and video as well. It's pretty aggressive stuff but it's got a groove to it. The video works great with the song. I love all the stuff in black



PHOTO: GAIL FLUG

Loads and loads of interesting stuff going on. Even the shot where just the band is playing is not over done which is rare in a music video.

## I'll Talk My Way Out Of It,

*Stuttering John*

(Bruce is silent for most of the video) I'm just watching to see if there's anything funny in this video. They are trying really hard to be funny. I haven't noticed the music...It seems an excuse for making this video isn't it. You can't tell me they didn't make the music just so they could make the video. Wow, who signs this stuff. (After watching the entire clip) Oh, well, Sting was cool.

## Sold My Fortune, *Sugartooth*

I like the beginning...They've been watching James Bond movies. I was lis-

and white as I'm a big fan of black and white videos. This is something I would listen to. I like the guitar sound. This one has balls.

## Staring Through The Eyes Of The Dead, *Cannibal Corpse*

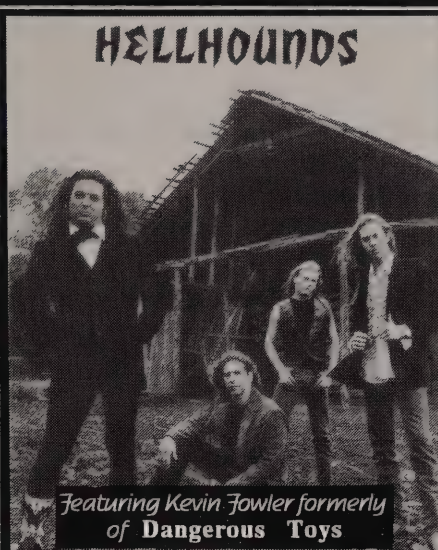
It worries me that Iron Maiden is somewhat responsible for a part of this. (After the vocals kick in) Oh, maybe not. I like the part with the stretcher, it's like a scene from a nightmare being wheeled down a hospital corridor and going to an operation room. The music is not really my cup of tea. I don't know what to say; the best thing about this is the operating table shot. Operations are cool, it's nice seeing people poking about other people's insides, it's interesting. Informative. But as for the music, it's not the thing I enjoy listening to. I could never imagine playing music like this. It's not really part of me.



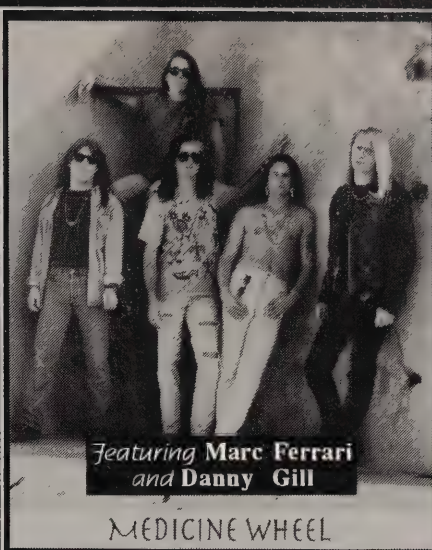


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# Hobby Shop

BY ALICE COOPER

**A**lice Cooper has only one *real* interest in his life. He may play around at golf, or fool around with acting, but when he gets right down to it, his hobby, his music and his life are all virtually one and the same. So when we approached Mr. Cooper about appearing in this month's *Hobby Shop*, he naturally agreed— but only if *he* could write it, and it could be about his new album, **The Last Temptation**.

**THE CONCEPT AND THE COMIC:** **The Last Temptation** is the first album I've done in a long time that's a *true* concept album. **Trash** has a theme; **Hey Stoopid** has a theme; but this is the first album that has such a *definite* storyline that I really didn't think I could do it justice by only putting it out on record.

Which is why the comic book accompanying the album is so important: it provides a vital link between the songs and the narrative, as opposed to writing an opera, where every single aspect of the story is told in the lyric— and then the songs don't stand up on their own.

This time the story was written first, and *then* we wrote the songs to the story line, rather than writing the songs

**Alice Cooper: "The story was written first, then the songs."**

and then saying, "OK, now we're going to invent the story from the songs."

So in order for the listener to *really* get the narrative, instead of doing a series of videos, we decided to do a comic book instead.

**THE STORY AND THE SONGS:** **The Last Temptation** takes place in an average middle American town just about anywhere, where the kids have

done everything, seen everything. That's where the first song (*Sideshow*) comes in. The kids are talking about how bored they are— until they stumble across this old vaudeville theater that they've never noticed before in an old part of town.

The Showman, who is the classic Alice character, is the head of the whole thing. He's the carnival barker, and he steps out of the shadows to

invite them all into this theater, telling them that if they do, they'll see things they've never seen before in their lives.

Because he's pretty frightening, none of the kids want any part of it, except for this one kid, Steven. He's always been called chicken all his life, so he decides to finally prove them wrong and go ahead and go in— and he's the only one who does.

As they look around the theater, the

## ALICE COOPER



PHOTO: RANDEE ST. NICHOLAS





**"The Last Temptation takes place in an average American town."**

Showman lets Steven know that he can come in anytime, that the tickets don't cost anything, and that the show's all for him—except that *Nothing's Free*. Sort of like the fine print on a contract.

Then the rest of the show begins, with all the acts portraying all of the bad things going on in the world today, and how *great* they are! About the glories of drugs and being in a gang (*Bad Place Alone*). The glories of money (*Lost In America*). The glories of sex (*You're My Temptation*).

But there's something wrong: although they're having a great time, all of the characters portraying the supposed joys of life are all *dead*.

And then Steven realizes what the theater is *really* selling because, in one way or another, all of these things he's been shown lead to *death*.

As he leaves the theater, the Showman says to Steven, "Well, you

can always come back tomorrow. *Everybody* always comes back because *this* is what it's all about!"

The Showman is tempting Steven on every level, causing him to have a mental battle with himself on the way home (*Stolen Prayer*). And although he thinks that, "Yeah, this is pretty cool; it's a lot more fun than what's going on in *this* town," he doesn't succumb to it. He realizes that, as much fun as it looks, it's all wrong.

So Steven goes home that night deciding that he has to go back to face the Showman and actually go up against him in an *Unholy War*. But, in reality, it's *really* a war between Steven and his own passions.

As he goes to bed, Steven realizes that something's under his bed—and in his closet as well! Of course, it's the spirit of the Showman, come to torment him (*Lullaby*). When he finally does manage to fall asleep, Steven has a reaffirming dream (*It's Me*) that he is, in fact, doing the right thing.

The next day he awakes knowing that not only does he have to go back

and battle the Showman, he also has to destroy the whole theater by burning it down to the ground (*Cleansed By Fire*).

Afterwards, Steven feels that he's done the world a great service by his actions and returns home—only to find the Showman waiting for him in his bathroom mirror! He tells Steven that he'll *always* be around to tempt him because, even though he's been hunted down for the last 6,000 years—as long as civilization itself has been around—he can't be gotten rid of *that* easily.

**THE MORAL AND THE MESSAGE:** **The Last Temptation** can be accepted on face value, or you can dig a little deeper.

It's all based on the question of whether or not Steven gives in to modern day temptation. In the 90s, there are certain words we avoid or think we've outgrown—words like Temptation, Sin, Redemption. These words are old world, but they're not dead. They're *still* very much apparent in our everyday life.



# INDIE REVIEWS

## CIRCLE OF DUST, *BRAINCHILD*

Industrial metal has entered a new phase in the mid-90s with "sampling" becoming an accepted and, in fact, integral element in the music's inherent appeal. Among the pioneers of this new development are a New York based hard rock unit called Circle Of Dust, who pull all the tricks out of their musical bag on their latest release **Brainchild**. On such tracks as *Telltale Crime*, *Course Of Run* and

from their long-out-of-print EP, **Building Errors**, have been unified to form their new release, **My Friend Lonely**. With their three new tunes featuring recently added vocalist Sonny DeLuca, Cyclone Temple seems intent on reentering the rock world in a big way, and judging from their latest efforts, they may just get a nibble from a major label or two before too much more time passes.

**Rating:\*\*\***

dictable and boring. While there is occasionally a good, solid guitar riff thrown in for good measure, in this band's case, it's just far too little, far too late.

**Rating:\***

## TWISTED ROOTS, *TURN TO STONE*

Maine, a state known more for its lobster dinners than for its great rock and roll bands. But that's the home state of Twisted Roots, a "classic" hard rock band that has stripped any pretense from their debut disc, **Turn To Stone**, in order to deliver a tight, powerful presentation that rock from first note to last. Forget, if you can, that you've heard *all* of this before. That's not the point here. On tracks like *The Cycle*, *Throw It Away* and *Dog* these guys are trying to keep alive some of hard rock's noble heritage, and for that alone they must be applauded.

**Rating:\*\*\***



**Desultory: One of those dark, morose bands that Sweden seems to love.**

*Regressor* the band walks a fine line between over-mechanized "noise" and hard driving music. Still, Circle Of Dust approach their unusual sub-genre with such total conviction and such apparent aplomb that any fan of this musical style can't help but get caught up in the sheer energy of their presentation.

**Rating:\*\*\***

## CYCLONE TEMPLE, *MY FRIEND LONELY*

Cyclone Temple first hit the hard rock scene in 1991 with a quirky little album called **I Hate Therefore I Am**. Since then this Chicago-based unit has headed underground, only sticking their heads up long enough to produce a troika of new tracks, which when combined with five songs

## PUNGENT STENCH, *CLUB MONDO BIZARRE— FOR MEMBERS ONLY*

There are times that you listen to an album that makes you wonder why you're wasting your time. It's a beautiful day out there—the birds are chirping, the sun is shining... and we're trapped inside listening to the latest package of gross-me-out tunes from Pungent Stench. Is there no sense of right and wrong left in this twisted world of ours? Let it be said that this Austrian power trio have once again delivered one of the sickest, grossest albums of this or any other year, **Club Mondo Bizarre- For Members Only**. They try to shock with all the talents of a naughty three-year-old, and their lyrical forays are both pre-

## DESULTORY, *BITTERNESS*

Desultory is one of those dark, morose, incredibly heavy bands that Sweden has taken to their collective bosom with an unabashed passion over the years. On their latest effort, **Bitterness**, this powerful quartet present some of the heaviest riffs that have emerged from Scandinavia in many a year, with ear-achers like *Left Behind* and *Taste Of Tragedy* practically brimming with semi-suicidal rage. This music projects the cold, icy environs that band leader Klas Morberg and his buds call home—making it perhaps the perfect choice to cool off a steamy late summer's day.

**Rating:\*\*\***

**RATING SYSTEM: \*\*\*\*\*=EXCELLENT \*\*\*\*=VERY GOOD \*\*\*=GOOD \*\*=FAIR \*=POOR**



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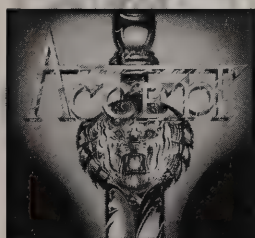
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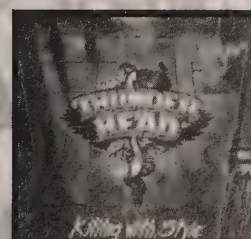
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# SONG INDEX

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94) FAR BEHIND 98) FIVE BLOCKS TO THE SUBWAY  
100) CURE ME... OR KILL ME... 101) BLACK NO.1  
111) ILLUSTRATED MAN

COMPILED AND EDITED BY ANNE LEIGHTON

## THE STORY BEHIND THE SONG: LIE BY DREAM THEATER

In many ways songwriting is sort of like giving birth. Many writers liken the pain, struggle and sweat of creating a great song to the same feelings a woman goes through during the "birth process." It's difficult enough having one baby, let alone two at once! But that's what happened to the members of Dream Theater, who accidentally created two songs in one— sort of "giving birth" to "fraternal twins" That's how *Lie* was born. Guitarist John Petrucci said, "We wrote a fairly lengthy song, *Mirror* with seven string guitars, so the whole song is fairly heavy and chunky, with a sort of vampirish, scary mood to it. In the middle of the song it broke into a different section with a groove. And we all felt, 'You know that would make a good song on its own.'"

So the band worked on the music for their new "baby." Former Dream Theater keyboardist Kevin Moore wrote the lyrics, which Petrucci says has a theme about deception— a story similar in thought but with an opposite perspective to the lyrics that drummer Mike Portnoy wrote for its brother song, *Mirror*. Singer James LaBrie says, "When I sang *Lie* I felt it was about somebody who was fed up with the deceptions within the world. And there was aggression and anger in the song, so that's how I sang it."

### LIE

KEVIN MOORE  
JAMES LABRIE  
JOHN MYUNG  
MIKE PORTNOY  
JOHN PETRUCCI

Daybreak  
at the bottom of the lake.  
It's a hundred degrees I can't  
breathe.  
And I won't get out  
'till I figure it out.  
Though I'm weak like I can't believe  
so you tell me "trust me",  
I can trust you.  
Just let me show you  
But I gotta work it out in a shadow of  
doubt  
'cause I don't know if I know you.

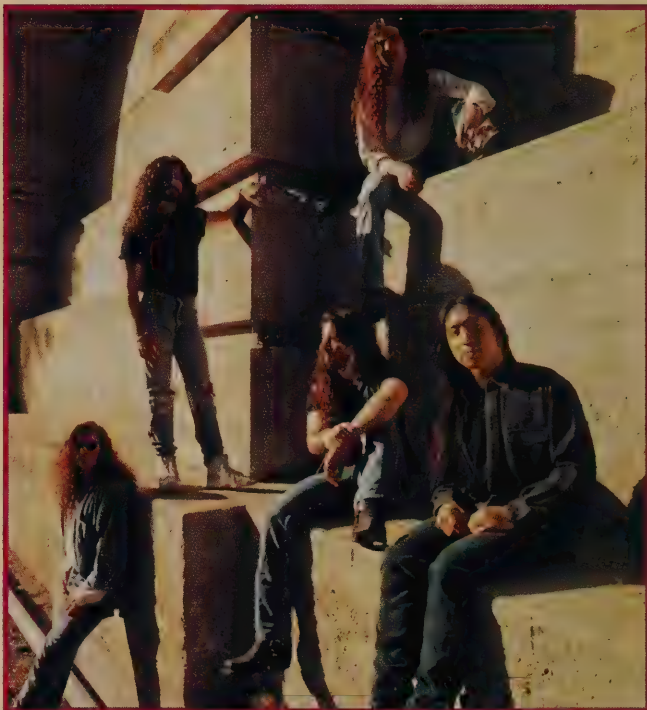
Don't tell me you wanted me.  
Don't tell me you thought of me.  
I won't, I swear I won't (Did!)  
I'll try, I swear I'll try (Lie!)

Mother Mary quite contrary,  
kiss the boys and make them wary.  
Things are gettin' just a little bit

scary.  
It's a wonder I can  
still breathe.  
Never been much of  
a Doubting Thomas,  
but nothing breaks  
like a broken promise.  
You tell me 'bout your two more  
coming  
but once is just enough for me.

Don't tell me you wanted me.  
Don't tell me you thought of me.  
I won't, I swear, I won't (Did!)  
I'll try, I swear I'll try (Lie!)

I had gotten used to being a soul  
destroyed.  
She comes in apparently to fill the  
void  
All dogs need a leash and at least I'll  
forget it  
and she would never hurt me though  
she's never said it.  
But I'm not gonna ask her today,  
I don't want to scare her away.  
Your town, I'm all alone  
and I just can't stare at the phone.  
I wanna talk about life-long mistakes



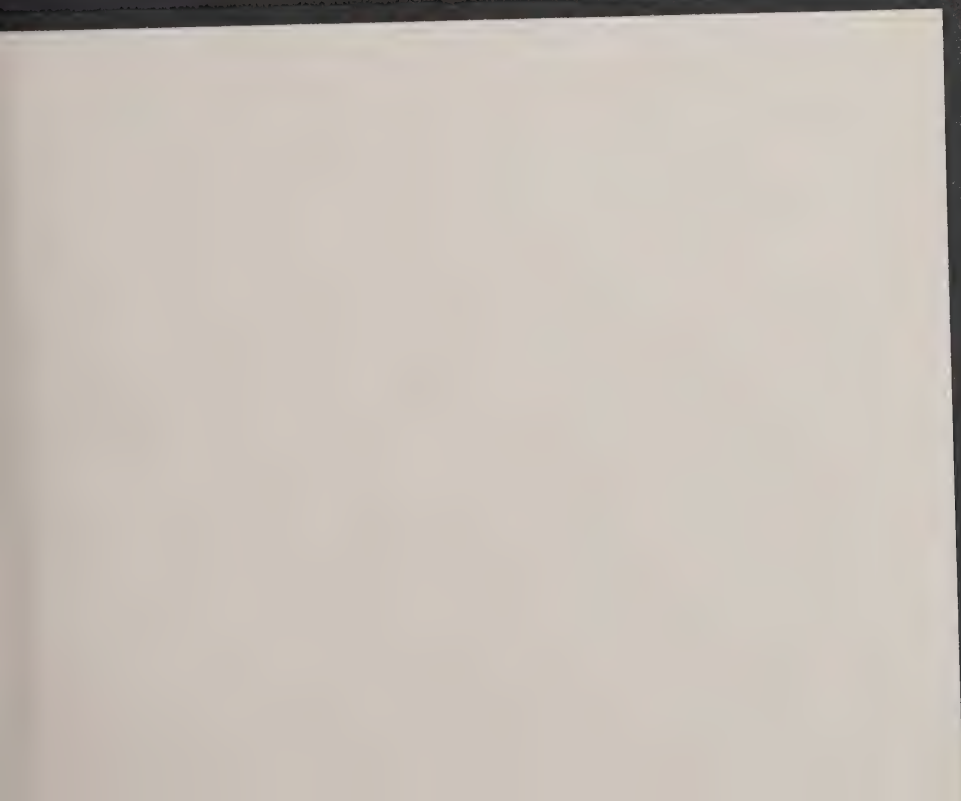
and you can tell your stepfather I  
said so.

Mother Mary quite contrary,  
kiss the boys and make them wary.  
Things are gettin' just a little bit  
scary,  
It's a wonder I can still breathe.  
Never been much of a Doubting  
Thomas  
but nothing breaks like a broken  
promise.  
You tell me 'bout your two more  
coming  
but once is just enough for me.

Don't tell me you wanted me  
Don't tell me you thought of me  
I won't, I swear I won't (Did!)  
I'll try, I swear I'll try (Lie!)....

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# ROCK & METAL

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Now maybe I didn't mean  
to treat you bad,  
But you lived it anyway.  
And now maybe your friends,  
they stand beside  
they watch you crumble  
as you falter to the ground.

And now maybe your friends,  
they stand beside as you were fly-  
ing—  
oh you were flying oh so high....  
But then some day

94 HIT PARADER

people look at you for what they call  
their own.  
They watch you suffer,  
yeah they hear you calling home  
but then some day  
we could take our time  
to brush the leaves  
aside  
so you can reach us.

But you left me far  
behind  
Now maybe I didn't  
mean  
to treat you oh so bad  
But I did it anyway.  
Now maybe some  
would say you're left  
with what you had.  
But you couldn't share  
the pain,  
no, no, no,

couldn't share the pain  
they watch you suffer.

Now maybe I could have  
made my own mistakes.  
But I live with what I've known.  
Yes, maybe we might share  
in something great,  
but won't you look  
at where we've grown?  
Won't you look  
at where we've gone?  
But then someday comes,  
tomorrow holds a sense  
of what I fear for you in my mind—  
as you trip the final line.

And that cold day  
when you lost control  
'shame you left my life  
so soon.  
You should have told me  
but you left me far behind.

Now maybe I didn't mean  
to treat you oh so bad,  
but I did it anyway.  
Now maybe some would say  
you're left with what you had,  
but you couldn't share the pain...  
no, no, no.  
Now maybe I didn't mean  
to treat you so bad,  
but I did it anyway.  
Now maybe some  
would say you're left with what you  
had,  
but you couldn't share the pain.

I said times  
have changed your friends.  
They come and watch you  
crumble to the ground,  
they watch you suffer.  
Yeah, they hold you down,  
hold you down.  
Maybe brother, maybe love,  
I didn't mean to treat you bad  
But you left me far behind,  
left me far behind,  
left me far behind.

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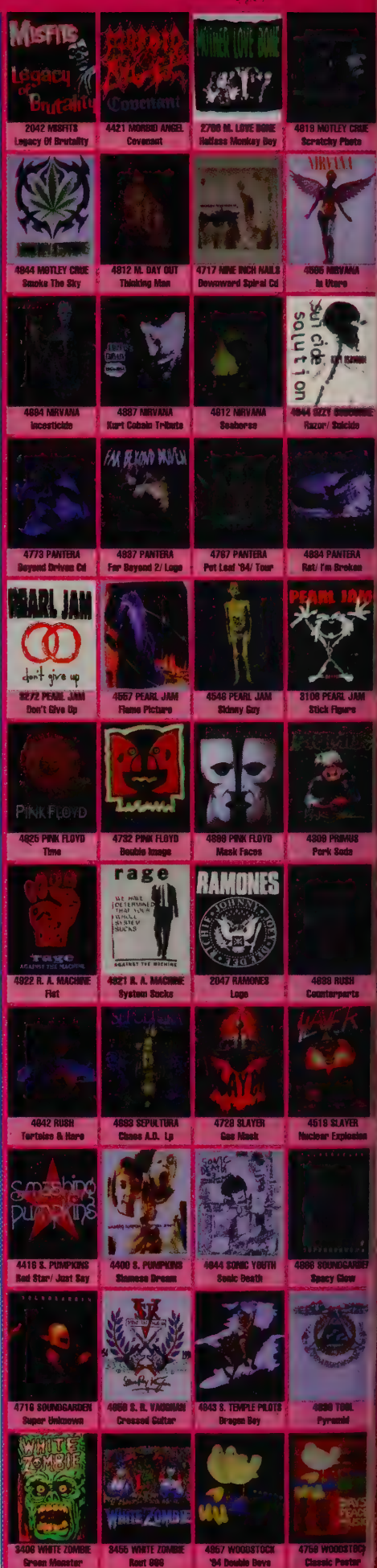
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| 4111 AEROSMITH Gel A Grip              | 4964 IMMOLATION Tour Of Possession       | 3341 PEARL JAM Crayons                  |
| 4917 AEROSMITH Program Cover           | 3300 INCANTATION Unward                  | 4283 PEARL JAM Logo/Puzzle              |
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| 4275 ALICE IN CHAINS Collage           | 4086 IRON MAIDEN Bass Desires            | 4438 PEARL JAM Window Pane              |
| 3446 ALICE IN CHAINS Int.              | 2831 IRON MAIDEN Eddie & Kid             | 4058 PEARL JAM Window Pane              |
| 3272 ALICE IN CHAINS Roster            | 4459 IRON MAIDEN Eddie As A D            | 4058 PEARL JAM Window Pane              |
| 4023 ALICE IN CHAINS Sock Man          | 3210 IRON MAIDEN Fear Of The Dark        | 4058 PEARL JAM Window Pane              |
| 4041 ALICE IN CHAINS X-Ray             | 1497 IRON MAIDEN Killers                 | 3328 PINK FLOYD Atom Heart Mother       |
| 4928 ALLMAN BROTHERS Where It Begins   | 1195 IRON MAIDEN Live After Death        | 3657 PINK FLOYD Beds                    |
| 1115 ANARCHY Logo                      | 4124 IRON MAIDEN Live One                | 4642 PINK FLOYD Blimp Art               |
| 4278 ANTHRAX Collage                   | 1196 IRON MAIDEN Mummy                   | 2566 PINK FLOYD Darkside                |
| 4211 ANTHRAX Diner                     | 1196 IRON MAIDEN Tailgunner              | 3858 PINK FLOYD Diver                   |
| 3152 ANTHRAX Not Man With Finger       | 2621 IRON MAIDEN Vampire                 | 2871 PINK FLOYD Hammers                 |
| 4256 BABES IN TOYLAND Fontanelle Cd    | 3338 IRON MAIDEN Vampire                 | 2131 PINK FLOYD Lights Bulbs            |
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| 4949 BEASTIE BOYS Van                  | 4582 JIM MORRISON Stamp                  | 2587 PRIMUS Sea Of Cheese               |
| 4527 BENEDICTIN Transcend              | 3164 JIMI HENDRIX B+W Photo              | 4051 PRIMUS Steeler Fishing/Primus      |
| 4932 BIOHAZARD Arc/Tato                | 4470 JIMI HENDRIX Hendrix/Glasses/Logo   | 2988 PRIMUS Suck On This                |
| 4332 BIOHAZARD Punishment              | 4464 JIMI HENDRIX On The Road Again      | 4748 PRONG Cleansing                    |
| 4409 BIOHAZARD Urban                   | 4711 JIMI HENDRIX Kneeling Photo         | 3224 QUEEN Crest                        |
| 4108 BLACK CROWES Remedy               | 4746 JIMI HENDRIX Legends Photo          | 3221 QUEEN Night At The Opera           |
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| 4802 BLACK FLAG My War                 | 3403 JOE SATRIANI Extremist Lp Cover     | 3408 R.H. CHILI PEPPERS Antec Face      |
| 3738 BLACK SABBATH Devil               | 4578 JOE SATRIANI Time Machine           | 3163 R.H. CHILI PEPPERS Indian Sun      |
| 3442 BLACK SABBATH Historical          | 2413 KING DIAMOND Grave Yard             | 3060 R.H. CHILI PEPPERS Sex/Magic       |
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| 3381 BLIND MELON Squiggly Face         | 1538 KISS Destroyer                      | 4401 R.H. CHILI PEPPERS Thermal         |
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| 3423 BON JOVI Torn Photo               | 3312 KISS Logo                           | 4384 RAMONES Dog Photo/Guitars          |
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| 4652 BUTTHOLE SUFFERS Muscle Girl      | 4746 LED ZEPPELIN Bk 5's Full Color      | 4829 ROLLING BAND I'm A Lar             |
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| 4777 BUTTHOLE SUFFERS Stripes          | 3990 L. ZEPPELIN Hammer & Copter Zepplin | 3100 RUSH Roll The Bones                |
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| 4641 C.O.C. Dance Of The Dead          | 1269 LED ZEPPELIN Houses Of Gods I       | 3212 S.D.D. I Hate Everyone             |
| 3132 C.O.C. Heller                     | 3242 LED ZEPPELIN Knight                 | 4668 SACRED REICH Gas Mask/Flag         |
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| 4078 C.O.C. Vole                       | 3989 LED ZEPPELIN Man With Hammer        | 4883 SANTANA Roman Angel/World Tour     |
| 4957 CANCELIN Bird                     | 4337 L. ZEPPELIN Square Photo/4 Blimps   | 4715 SEPULTURA Heart Design             |
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| 3910 C. CORPSE Tonto Of The Multitaded | 2544 LED ZEPPELIN Wheelhead              | 4718 SEPULTURA Territory                |
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| 4592 CYPRESS HILL Rasta Pothead        | 4976 MEGADETH Grim Reaper                | 3962 SMASHING PUMPKINS Devil            |
| 4707 CYPRESS HILL Screaming Faces      | 4331 MEGADETH Swelling Bullets           | 4618 SMASHING PUMPKINS Heart            |
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| 2399 DANZIG Skull                      | 3145 MEGADETH Vic Goes To Hell           | 4750 SONIC DOGG DOGS Gin & Juice        |
| 4818 DEAD KENNEDYS Dk Logo             | 2970 MEGADETH Vic On Shield              | 3945 SONIC YOUTH Bunny                  |
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| 3157 DEF LEPPARD Let's Get Rocked      | 1668 METALLICA Damaged Justice           | 4509 STEVE VAI Monk                     |
| 4609 DEF LEPPARD Retro-Active          | 3186 METALLICA Gargyle                   | 4508 STEVE VAI Sex & Religion           |
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| 4531 DOORS Back On Fire                | 2929 METALLICA Sad But True              | 3919 S. TEMPLE PILOTS Wicked Garden     |
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| 3948 FAITH NO MORE Angel Dust          | 3977 MINISTRY Scarecrow                  | 4919 TOOL Jesus Christ                  |
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| 4338 FISHBONE Give A Monkey A Brain Lp | 4419 M. ANGEL Night Stand/Candles        | 4881 T. C. QUEST Three Stick Figures    |
| 4198 FISHBONE Rascal Sucks             | 3144 MOTHER LOVE BONE Canicule           | 4451 TYPE O NEGATIVE Bloody Kissed      |
| 4580 FRONT 242 Madder                  | 4720 MOTLEY CRUE Scatologed Logo         | 4722 O NEGATIVE Hammergator             |
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| 1967 FUGAZI Group Shot                 | 3119 MR. BUNGLE Tractor                  | 4334 U2 Psychotic Photo/Irinary         |
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| 4530 GORFEST Disgrist                  | 4506 MUDHONEY Unlaid                     | 3451 UGLY KID JOE Censorship            |
| 4157 GORFEST Fusion                    | 4813 MUTHA'S DAY OUT Rocking Horse       | 4903 UGLY KID JOE Least Wanted          |
| 4927 GRATEFUL DEAD Dead & Gone         | 4721 NALBOMB Logo                        | 4588 URGE OVERKILL Battered Logo        |
| 4147 GRATEFUL DEAD Deadhead            | 4806 NARROW DEATH Woodoo Doll            | 2983 VAN HALEN Camel Knowledge          |
| 4033 GRATEFUL DEAD Space Your Face     | 3286 NINE INCH NAILS Broken              | 3326 VAN HALEN Right Now                |
| 4156 GRAVE Man Eater                   | 3281 NINE INCH NAILS Logo Gold Trim      | 3200 VAN HALEN Right Now                |
| 4771 GREEN DAY Dookie Bombs            | 3280 NINE INCH NAILS Logo                | 3211 W.A.S.P. Welcome To The Morgue     |
| 4228 GRUNTUCK Push Lp Cover            | 3282 NINE INCH NAILS Puffed Logo         | 4554 WHITE ZOMBIE Devil                 |
| 4146 GUNS 'N' ROSES Bad Apple          | 3033 NINE INCH NAILS Sin                 | 4956 WOODSTOCK '94 2 More Days          |
| 3982 GUNS 'N' ROSES Bloody Logo        | 3435 NIRVANA Come As You Are             | 4768 WOODSTOCK Classic Logo             |
| 1374 GUNS 'N' ROSES Canicule           | 4888 NIRVANA Cobain Death Certificate    | 4758 WOODSTOCK Jumbo Logo               |
| 4980 GUNS 'N' ROSES C.W. War           | 5059 NIRVANA Logo                        | 4757 WOODSTOCK New Logo                 |
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| 3675 GUNS 'N' ROSES Flag Skull         | 3115 NIRVANA Silver                      | 4833 ZZ TOP Antenna Cd Cover            |
| 3999 GUNS 'N' ROSES Four Aces          | 3124 OBITUARY Pile Of Skulls             |   |



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# CONCERT EXPRESS

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- 1074 AEROSMITH Wings
- 1075 BEASTIE BOYS Logo
- 1076 BLACK SABBATH Cross
- 1077 B.O.C. & Ramones
- 1078 DEF LEPPARD Logo
- 1079 FAITH NO MORE Angel Bust
- 1080 G. N. ROSES Broken Heart
- 1081 GWAR Skull/Logo
- 1082 IRON MAIDEN Eddie
- 1083 JIMI HENDRIX Logo
- 1084 KISS Logo
- 1085 LEZ ZEPPELIN Lantern
- 1086 MEGADETH Logo
- 1087 METALLICA Gargyle
- 1088 METALLICA Sad But True
- 1089 MORBID ANGEL Logo
- 1090 NIRVANA Logo
- 1091 OZZY OSBOURNE Logo
- 1092 PANTERA Logo
- 1093 PRIMUS Logo
- 1094 QUEEN Logo
- 1095 R. H. C. PEPPERS Logo
- 1096 RUSH Star With Skull
- 1097 SLAYER Cross Swords
- 1098 SOUNDGARDEN Logo
- 1099 STEVE RAY VAUGHAN Logo
- 1100 VAN HALEN Logo
- 1101 WOODSTOCK '94 Logo

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- 1127 BLACK SABBATH Titi W/Guitar
- 1128 D. LEPPARD Elliot Gearing Salute
- 1129 GNR Art Peeling To Heaven Salute
- 1130 GNR Stash Live W/Guitar
- 1131 KISS Paul Gene & Ace Snoring
- 1132 KISS Gene Makeup W/Skull Outfit
- 1133 LEZ ZEPPELIN Original Zepplin
- 1134 METALLICA Jim & Kirk Live
- 1135 METALLICA Lars Live
- 1136 METALLICA Live Holding Guitar
- 1137 MINISTRY Jorgensen & Baker
- 1138 MOTLEY CRUE Nikki & Tommy
- 1139 OZZY OSBOURNE Live Singing
- 1140 PEARL JAM Eddie & Jeff Live
- 1141 P. JAM Eddie Starring At Crowd
- 1142 P. FLOYD David Gearing Guitar
- 1143 PRIMOUS Miss Lay Singing
- 1144 QUEEN Freddie Closeup Singing
- 1145 R. H. C. PEPPERS Group Live
- 1146 R. H. C. PEPPERS Zack Holding Mic
- 1147 RAMONES Group Live
- 1148 RUSH Ice-Hell & Gerty
- 1149 SEX Pistols Johnny Live
- 1150 SOUNDGARDEN Chris Singing
- 1151 STEVE RAY VAUGHAN Live
- 1152 T. PILOTS Steve Singing
- 1153 T. PILOTS Mike Closeup
- 1154 U2 Bono Closeup Profile
- 1155 VAN HALEN Group Taking Bow

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- 4080 C. C. C. Logo
- 4081 DANZIG Wolf
- 4082 DEF LEPPARD Adrenalize
- 4083 G. N. ROSES Bloody Logo
- 4084 G. N. ROSES Four Aces
- 4085 FAITH NO MORE Red Army
- 4086 IRON MAIDEN Vampire
- 4087 MEGADETH V to Hell
- 4088 METALLICA Executioner
- 4089 METALLICA Hellfield Design
- 4090 METALLICA Puppets
- 4091 METALLICA Sad But True
- 4092 METALLICA Stadium '92
- 4093 METALLICA Spish Log
- 4094 METALLICA Spish Log
- 4095 METALLICA Spish Log
- 4096 METALLICA Spish Log
- 4097 METALLICA Spish Log
- 4098 METALLICA Spish Log
- 4099 METALLICA Spish Log
- 4100 METALLICA Spish Log

## ALL OVER PRINT T-SHIRTS \$20

Specify L, XL - Designs That Cover Front, Back & Sides

- 3979 AC/DC Collage
- 3980 AEROSMITH Face To Face
- 3981 ALICE IN CHAINS Collage
- 3982 BEASTIE BOYS Collage
- 3983 BLACK SABBATH Spaghetti Incident
- 3984 B.O.C. & Ramones Collage
- 3985 IRON MAIDEN Beast
- 3986 JIMI HENDRIX Axis Bold As Love
- 3987 KISS & Faces Makeup
- 3988 LEZ ZEPPELIN Wizard
- 3989 METALLICA Collage
- 3990 METALLICA Ring Masters
- 3991 METALLICA Snakes
- 4776 METALLICA Snake Pit
- 4777 NIRVANA Heart Shape Skull
- 4778 OZZY OSBOURNE The End Complete
- 4779 OZZY OSBOURNE Photo Montage
- 4780 PANTERA Dripping Logo
- 4781 PEARL JAM Bursting Wall
- 4782 PRIMOUS Fish
- 4783 R. H. C. PEPPERS Hanky
- 4784 SEPULTURA Purple Wall of Faces
- 4785 SLAYER Demons
- 4786 STEVE RAY VAUGHAN Snap Shots

## HOODED STADIUM JACKETS \$55

100% Black Cotton-Flannel Accents-Embroidered Logo

- 1001 AC/DC Logo
- 1002 BON JOVI Logo
- 1003 FISHBONE Logo
- 1004 GUNS 'N ROSES Logo
- 1005 MEGADETH Logo
- 1006 MINISTRY Logo
- 1007 SOUNDGARDEN Logo
- 1008 STEVE RAY VAUGHAN Logo
- 1009 METALLICA Logo
- 1010 METALLICA Logo
- 1011 METALLICA Logo
- 1012 METALLICA Logo
- 1013 METALLICA Logo
- 1014 METALLICA Logo
- 1015 METALLICA Logo
- 1016 METALLICA Logo
- 1017 METALLICA Logo
- 1018 METALLICA Logo
- 1019 METALLICA Logo
- 1020 METALLICA Logo

## BACKSTAGE PASSES \$10

Collectors Item - Actual Passes Leftover From Past Concerts

- 1463 AC/DC Fly On The Wall
- 1464 AEROSMITH Lynyrd Skynyrd
- 1465 BLACK SABBATH With Van Halen
- 1466 DANZIG Don't Like It '89 Guest
- 1467 DEF LEPPARD Adrenalize Sept 4
- 1468 GUNS 'N ROSES Illusions Tour
- 1469 IRON MAIDEN '82 Fear Of The Dark
- 1470 JIMI HENDRIX Hall Of Fame
- 1471 KISS Creatures Tour
- 1472 KISS Destroyer 2 Tour
- 1473 LEZ ZEPPELIN Knebworth '79
- 1474 MEGADETH Peace Sells
- 1475 METALLICA '91-'92 Alter Show
- 1476 METALLICA Snake Pit
- 1477 METALLICA Stadium Tour '92
- 1478 METALLICA Press Pass
- 1479 METALLICA Security Pass
- 1480 METALLICA Diary Of A Madman
- 1481 OZZY OSBOURNE Working Personnel
- 1482 PEARL JAM Working Personnel
- 1483 PRIMUS Staff
- 1484 RUSH 77
- 1485 RUSH Presto Gigs
- 1486 SLAYER Reign In Blood
- 1487 STEVE RAY VAUGHAN Live '86
- 1488 VAN HALEN '78 World Tour

## LONG SLEEVE T-SHIRTS L, XL \$21

- 1159 AEROSMITH Clara
- 1160 ALICE IN CHAINS Heraldic Symbol
- 1161 ALICE IN CHAINS Snake/Photo
- 1162 BLACK CROWES Target
- 1163 BREEDERS Live Split
- 1164 BUTCHKE SURFERS Snake/Symbol
- 1165 C. CORPSE Tomb Of The Multitaded
- 1166 CARCASS Desecrating The Insatiable
- 1167 DANZIG Hornet Skull Danzig 3
- 1168 DEF LEPPARD Target
- 1169 DINO SAUR J. Dino At Table
- 1170 FUGAZI Not A Fugazi
- 1171 GREATEFUL DEAD Snow Bears
- 1172 HELMET Target
- 1173 IMMOLATION Tour Of Possession
- 1174 IRON MAIDEN Monster
- 1175 JIMI HENDRIX B & W Photo
- 1176 KISS & Photos/Makeup
- 1177 LEZ ZEPPELIN Knight/Symbols
- 1178 LEMONHEADS Hate Your Friends
- 1179 MORBID ANGEL Burning Cross
- 1180 NAPALM DEATH Voodoo Doll
- 1181 NINE INCH NAILS Pull Logo
- 1182 OBITUARY Pie Of Skulls
- 1183 OZZY OSBOURNE Tattooed
- 1184 PEARL JAM Stick Figure
- 1185 PERM FOR PYROS Group
- 1186 PRIMUS Clay Figure
- 1187 RAGE AGAINST MACHINE Barrel
- 1188 R. H. C. PEPPERS Clara
- 1189 RAMONES Mondo Bizarro
- 1190 SEPULTURA Chops Ad
- 1191 SEPULTURA Release/Rebirth
- 1192 S. T. TENDECIES Hammergear
- 1193 UGLY KID JOE Goddamn Devil

## WOVEN PATCHES \$3

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- 1351 ALICE IN CHAINS Dirt
- 1352 BAD RELIGION Recipe For Hate
- 1353 BIOHAZARD Logo
- 1354 BLACK SABBATH Cross
- 1355 CANNIBAL CORPSE Butchered
- 1356 DANZIG Cross
- 1357 DEAD KENNEDYS Cambodia
- 1358 DEICIDE Legion
- 1359 G. N. ROSES Barbed Wire Skull
- 1360 GUNS 'N ROSES Illusion '82
- 1361 IRON MAIDEN Real Live One
- 1362 KISS British Tour
- 1363 LEZ ZEPPELIN Knebworth
- 1364 MEGADETH Vic
- 1365 METALLICA Alcoholic
- 1366 METALLICA Lightning
- 1367 METALLICA Puppets
- 1368 METALLICA 4 Faces
- 1369 MOTHER LOVE BONE Monkey
- 1370 MISFITS Skull
- 1371 NIRVANA Happy Face
- 1372 NINE INCH NAILS Pull Logo
- 1373 OBITUARY The End
- 1374 OZZY OSBOURNE Bark At Moon
- 1375 PANTERA Cowboys From Hell
- 1376 PANTERA Vulgar Display
- 1377 PRIMUS Suck On This
- 1378 QUEEN Show Must Go On
- 1379 RAMONES Logo
- 1380 R. A. MACHINE Circle/Animal
- 1381 R. A. MACHINE Man In Smoke
- 1382 R. H. C. PEPPERS Sperm Logo
- 1383 RUSH Star With Man
- 1384 SEPULTURA Chops Ad
- 1385 SLAYER Rock Di All Evil
- 1386 S. T. TENDECIES Mona Lisa

## SILK FLAGS \$12

Huge 4' x 4' In Size

- 5066 AC/DC Angus
- 5067 AEROSMITH Aerosforce One
- 5068 BON JOVI Logo
- 5069 G. N. ROSES Barbed Wire Skull
- 5070 G. N. ROSES Flag & Skull
- 5071 IRON MAIDEN Mummy
- 5072 J. MORRISON Group
- 5073 JIMI HENDRIX With Guitar
- 5074 KISS Faces With Makeup
- 5075 LEZ ZEPPELIN Four Faces
- 5076 METALLICA 4 Faces
- 5077 METALLICA Ride The Lightning
- 5078 METALLICA Spish Logo
- 5079 MINISTRY Logo
- 5080 NINE INCH NAILS Logo
- 5081 OBITUARY Pie Of Skulls
- 5082 OZZY OSBOURNE Logo
- 5083 PANTERA Logo
- 5084 PEARL JAM Logo
- 5085 PRIMUS Logo
- 5086 R. H. C. PEPPERS Aztec Face
- 5087 R. H. C. PEPPERS Aztec Face
- 5088 S. T. TENDECIES Logo
- 5089 S. T. TENDECIES Logo
- 5090 S. T. TENDECIES Logo
- 5091 S. T. TENDECIES Logo
- 5092 S. T. TENDECIES Logo
- 5093 S. T. TENDECIES Logo
- 5094 S. T. TENDECIES Logo
- 5095 S. T. TENDECIES Logo
- 5096 S. T. TENDECIES Logo
- 5097 S. T. TENDECIES Logo
- 5098 S. T. TENDECIES Logo
- 5099 S. T. TENDECIES Logo
- 5100 S. T. TENDECIES Logo

## BASEBALL CAPS \$14

Embroidered Logos & Designs

- 1000 AC/DC Logo
- 1001 AEROSMITH Logo
- 1002 ALICE IN CHAINS Logo
- 1003 BAD RELIGION Logo
- 1004 BIOHAZARD Logo
- 1005 BLIND MELON Logo
- 1006 C. CORPSE Logo
- 1007 DANZIG Logo
- 1008 DEF LEPPARD Logo
- 1009 DEK KENNEDYS Logo
- 1010 DEF LEPPARD Logo
- 1011 G. N. ROSES Logo
- 1012 HELMET Logo
- 1013 JIMI HENDRIX Logo
- 1014 KISS Logo
- 1015 MEGADETH Logo
- 1016 METALLICA Spish Logo
- 1017 MINISTRY Logo
- 1018 NINE INCH NAILS Logo
- 1019 OBITUARY Logo
- 1020 OZZY OSBOURNE Logo
- 1021 PANTERA Logo
- 1022 PEARL JAM Logo
- 1023 PRIMUS Logo
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- 4083 G. N. ROSES Bloody Logo
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- 4088 METALLICA Executioner
- 4089 METALLICA Hellfield Design
- 4090 METALLICA Puppets
- 4091 METALLICA Sad But True
- 4092 METALLICA Stadium '92
- 4093 METALLICA Spish Log
- 4094 METALLICA Spish Log
- 4095 METALLICA Spish Log
- 4096 METALLICA Spish Log
- 4097 METALLICA Spish Log
- 4098 METALLICA Spish Log
- 4099 METALLICA Spish Log
- 4100 METALLICA Spish Log

## 8x10 PROMO GLOSSIES \$5

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- 1006 BAD RELIGION Gp Standing
- 1007 DANZIG Group On Steps
- 1008 DEF LEPPARD Gp Outside
- 1009 DEK KENNEDYS Gp, Sides & Duff
- 1010 GUNS 'N ROSES Group '91
- 1011 JIMI HENDRIX Live With Guitar
- 1012 KISS 4 Pictures 1974
- 1013 LEZ ZEPPELIN Group By Plane
- 1014 LYNARD SKYNYRD On Stage
- 1015 MADONNA Shorts Photos
- 1016 METALLICA Pictures
- 1017 METALLICA James Heffield
- 1018 MINISTRY By Wall Pose
- 1019 NIRVANA Group Posed In Alley
- 1020 NIRVANA Group In Backyard
- 1021 OZZY OSBOURNE Chained Weapons Body
- 1022 PANTERA Standing In A Field
- 1023 PEARL JAM Group In Field
- 1024 PRIMUS Group Outside
- 1025 QUEEN Group On Steps
- 1026 RUSH Freddy 2 Pictures
- 1027 RAGE AGAINST MACHINE Group
- 1028 R. H. C. PEPPERS No Shirts
- 1029 RAMONES By Graffiti Wall
- 1030 RANDY RHODES Live/Guitar
- 1031 RUSH Live On Stage
- 1032 SAM FOX 3 Topless Pics
- 1033 SEPULTURA In Front Of Castle
- 1034 SLAYER Group
- 1035 S. T. PILOTS Studio Pose
- 1036 SOUNDGARDEN Gp Posed
- 1037 STEVE RAY VAUGHAN 3 Solo Shots
- 1038 TOOL Group Posed
- 1039 VAN HALEN 4 Pics Live

## NECKLACES \$11

Covers Entire Back Of Jacket

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- 1003 BLIND MELON Spaghy Face
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- 1005 DANZIG Skull
- 1006 DEF LEPPARD Logo
- 1007 G. N. ROSES Flag Skull
- 1008 G. N. ROSES Chick On Gun
- 1009 IRON MAIDEN Eddie
- 1010 JIMI HENDRIX Logo
- 1011 KISS Logo
- 1012 LEZ ZEPPELIN Swan Song
- 1013 LEZ ZEPPELIN Logo
- 1014 MEGADETH Conductor Vic
- 1015 METALLICA Sad But True
- 1016 METALLICA Cobra
- 1017 NINE INCH NAILS Logo
- 1018 OBITUARY The End
- 1019 PANTERA Logo
- 1020 PEARL JAM Logo
- 1021 PRIMUS Logo
- 1022 QUEEN Logo
- 1023 R. A. MACHINE Logo
- 1024 R. A. MACHINE Logo
- 1025 R. H. C. PEPPERS Logo
- 1026 RUSH Logo
- 1027 SLAYER Logo
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## FULL COLOR STICKERS \$2

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- 1355 ALICE IN CHAINS Logo
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- 1360 ALICE IN CHAINS Logo
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- 1362 ALICE IN CHAINS Logo
- 1363 ALICE IN CHAINS Logo
- 1364 ALICE IN CHAINS Logo
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- 1379 ALICE IN CHAINS Logo
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- 1111 NINE INCH NAILS
- 1112 NINE INCH NAILS
- 1113 NINE INCH NAILS
- 1114 NINE INCH NAILS
- 1115 NINE INCH NAILS
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- 1118 NINE INCH NAILS
- 1119 NINE INCH NAILS
- 1120 NINE INCH NAILS
- 1121 NINE INCH NAILS
- 1122 NINE INCH NAILS
- 1123 NINE INCH NAILS
- 1124 NINE INCH NAILS
- 1125 NINE INCH NAILS
- 1126 NINE INCH NAILS
- 1127 NINE INCH NAILS
- 1128 NINE INCH NAILS
- 1129 NINE INCH NAILS
- 1130 NINE INCH NAILS
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- 1459 DEF LEPPARD
- 1460 DEF LEPPARD

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- 1575 C. C. C. Logo All Over
- 1576 FISHBONE Fish Logo All Over
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- 1578 LEMONHEADS Happy
- 1579 LEMONHEADS Happy
- 1580 LEMONHEADS Happy
- 1581 LEMONHEADS Happy
- 1582 LEMONHEADS Happy
- 1583 LEMONHEADS Happy
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- 6470 DEF LEPPARD Live
- 6471 FREDIE MERCURY Live
- 6472 GUNS 'N ROSES Ad
- 6473 GUNS 'N ROSES Spaghetti Incident
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- 6475 IRON MAIDEN Eddie As Dj
- 6476 JIMI HENDRIX Burning Guitar
- 6477 KISS Collage
- 6478 KISS Collage Feather
- 6479 KISS Collage Feather
- 6480 KISS Collage Feather
- 6481 KISS Collage Feather
- 6482 KISS Collage Feather
- 6483 KISS Collage Feather
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- 6496 KISS Collage Feather
- 6497 KISS Collage Feather
- 6498 KISS Collage Feather
- 6499 KISS Collage Feather
- 6500 KISS Collage Feather

## BACK PATCHES \$9

Covers Entire Back Of Jacket

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- 1354 CANNIBAL CORPSE Tomb Of Multitaded
- 1355 DANZIG Thrill - Demonsweat
- 1356 DEF LEPPARD Medallion
- 1357 GUNS 'N ROSES Barbed Wire Skull
- 1358 GUNS 'N ROSES Flag & Skull
- 1359 GWAR Logo
- 1360 IRON MAIDEN Real Live One
- 1361 KISS Destroyer
- 1362 MEGADETH Hanger 18
- 1363 METALLICA 4 Faces
- 1364 METALLICA Damage Inc.
- 1365 METALLICA Lightning
- 1366 METALLICA Metal Up Your Ass
- 1367 METALLICA Sad But True
- 1368 MORBID ANGEL Covenant
- 1369 OBITUARY The End Complete
- 1370 OZZY OSBOURNE Decaying Face
- 1371 PANTERA Logo
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to earn my keep,  
it ain't easy when you're walkin' on  
these streets.

Runnin' on a tightrope,  
it's a real thin line,  
thinkin' that you might die this time.  
Some things will never change,  
a street education.

So close yet so far,  
just a block from the station.  
Standin' on the corner,  
I might get taken out.

Five blocks to the subway,  
my everyday bout—  
five blocks to the subway,  
just five blocks away,  
five blocks to the subway,

I can do that any day....  
There's a local wise guy,  
he owns the whole damn block.  
It's easy doin' business  
when you're payin' off the cops.  
Makin' money, pushin' drugs,  
wouldn't stop, if he could,  
killin' kids in his own damn neigh-  
borhood.

Watch out for muggers  
and the pickpockets beware,  
you get to play these games  
when you pay transit fare.  
Trials and tribulations,  
a journey made each day—  
this is my reality,  
the hardest game to play.  
Standin' on the platform  
and I'm waitin' for the train.  
Good thing I'm underground,  
now it's startin' to rain.  
always stand alone,  
hold the wall up with my back  
or else you might get pushed on to  
the tracks.

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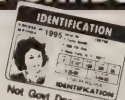
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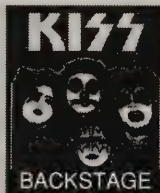
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## CURE ME... OR KILL ME...

GILBY CLARKE

As recorded by GILBY CLARKE

When the last car hit the wall,  
was the guilt still in your head?  
In your magic crystal ball  
is the power that made you mad?  
You can't save yourself,  
it's a pleasure curse...  
you're damned for a million years.

There's a viper in your bedroom.  
Under the sheets is tarantula fuzz.  
When she bites, she bites to murder...

I bleed the Addams Family blood.  
There's a spell on me that I can't reverse

It's a sympathy cross you burn.

Cure me or kill me...

Don't leave me here for dead, again.

Cure me... or kill me...

Don't leave me here for dead, again.

It this your last happy Christmas  
or your worst birthday party?

The cyanide in your poison ring  
wouldn't kill my misery.

Don't bury me when I'm history  
I think I'll find an easy way out.

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**BLACK NO. 1**  
(Little Miss Scare-All)

PETER STEELE

As recorded by TYPE O NEGATIVE

She's in love with herself.  
She likes the dark  
on her milk white neck—  
the Devil's mark.  
It's all Hallow's Eve.  
The moon is full—  
will she trick or treat?  
I bet she will.

She's got a date at midnight  
with Nosferatu.  
Oh baby, Lily Munster  
ain't got nothing on you.  
When I call her evil  
she just laughs  
and casts that spell on me.  
Boo Bitch Craft...

Oh, you wanna go out,  
it's a raining and blowing  
But you can't go out  
'cause your roots are showing.  
Dye em black—  
Black No. 1.

Little wolf skin boots  
and clove cigarettes,  
an erotic funeral for witch she's  
dressed.  
Her perfume smells  
like burning leaves.  
Everyday is Halloween.

Loving you was like loving the dead.

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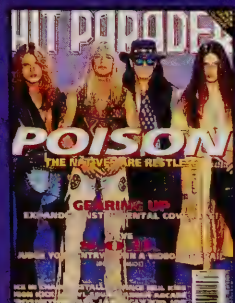
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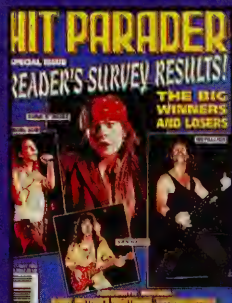
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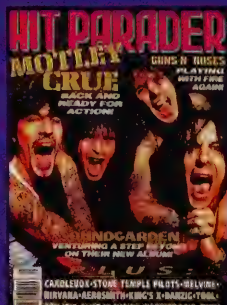
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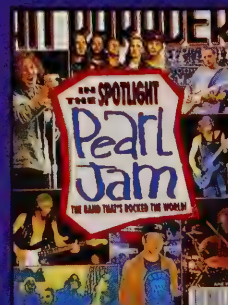
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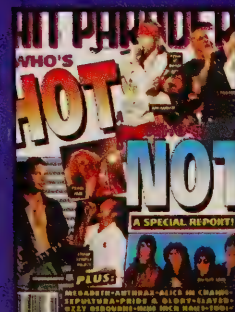
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AC/DC — Cleveland 1978 Pro 30 min  
AC/DC — Toronto 1990 2 hrs  
Aerosmith — New York 1990 100 min  
Aerosmith — New Haven, CT 1989 100 min  
Aerosmith — Houston 1977 Pro 2 hrs  
Aerosmith — Large 1980 Pro 90 min  
Aerosmith — San Francisco 1988 & Philly 1990 Pro 2 hrs  
Aerosmith — NJ 9/11/93 110 min  
G.G. Allin — Compilation 2 hrs  
G.G. Allin — Texas 92 110 min  
Allman Brothers — Fillmore East 1970 Pro 45 min  
Allman Brothers — Jones Beach 9/4/91 2 hrs 20 min  
Allman Brothers — Rarities 72-82 Pro 1 hr  
Allman Brothers — Japan 1992 Pro 65 min  
Allman Brothers — Crested Butte, Colorado 2/23/91 (full show) Pro 2 hrs 30 min  
Allman Brothers — Beacon Theater, NYC 3/92 2 hrs  
Babes in Toyland — Milwaukee Toad Cafe  
Bad Radio W/ Eddie Vedder — San Diego 89 60 min  
Beatles Backtrax — The Video! (Fab Box) Pro 1 hr  
Beatles Backtrax 2 — Pro 1 hr  
Beatles — Let It Be (The Original Film)  
Beatles — Let It Be Outtakes Pro 1 hr  
Beatles — Unsurpassed Videos Pro 90 min  
Beatles — Unsurpassed Videos Vol 2 Pro 90 min  
Beatles — Unsurpassed Videos Vol 3  
Jeff Beck — Milan, Italy 1 hr  
Jeff Beck & Santana — Japan 1987 Pro 1 hr  
Jeff Beck — Collection Pro 70 min  
Big Black — Chicago 2 hrs  
Black Crows — Hartford, CT/Nassau, NY 1990 90 min  
Black Crows — Beacon Theater, NYC 8/92 2 hrs  
Black Crows — Italy 6/93 Pro 70 min  
Black Sabbath — Collection Pro 90 min  
Black Sabbath — Paris 70/Beat Club 70-72 Pro 70 min  
Black Sabbath — Never Say Die 1978 Pro 1 hr  
Black Sabbath — Story Volume 1 Pro 1 hr  
Black Sabbath — Beacon Theater, NYC 8/92 2 hrs  
Black Sabbath — Rarities Vol 1 Pro 2 hrs  
Blondie — Collection Pro 2 hrs  
Bon Jovi — Japan 1985 Pro 45 min  
Bon Jovi — NY 10/92 Pro 75 min  
Bon Jovi — Tokyo 12/31/88 Pro 2 hrs  
David Bowie — Marquee Club 1973 Pro 1 hr (1980 Floor Show)  
David Bowie — Japan 1990 Pro 2 hrs  
David Bowie — Vancouver 1976 Pro 90 min  
Mr. Bungle — Toronto 92 Pro 90 min  
Kate Bush — The Collection (Fab Box) Pro 75 min  
Butthole Surfers — Detroit 2/22/85 & 3/3/85 Pro 70 min.  
Byrds — Collection Pro 90 min  
Cheap Trick — DKRC 76 Pro 30 min  
Eric Clapton — Saturday Night Live Rehearsals 1990 Pro 70 min  
Eric Clapton — Rio 1989 & Royal Albert Hall 1991 1 hr 45 min  
Eric Clapton — Royal Albert Hall 1990 Pro 1 hr  
Eric Clapton — Philadelphia 5/4/92 1 1/2 hrs  
Eric Clapton — Rolling Hotel Pro 1 hr  
Clash — New Jersey 1979 B/W Pro 75 min  
Concrete Blonde — Maine 8/9/Milw 87 140 min  
Alice Cooper — Live Trash New York 1990 90 min  
Alice Cooper — A Strange Case 1978 Pro 75 min  
Cream — Farewell Concert Pro 50 min  
Cult — Toronto 1990 100 min  
Cure — Live in Japan 1984 Pro 90 min  
Cure — Rio 1987 Pro 45 min  
Cure — On Stage Off Stage Pro 2 hrs  
Cure — New Orleans 6/6/92 Pro 2 hrs  
Danzig — England 1988 40 min  
Dead Kennedy — S.F. 79-81 Pro 30 min  
Deep Purple — Denmark 1972 Pro 2 hrs  
Deep Purple — Live 1970 Color Pro 30 min  
Deep Purple — Royal Albert Hall 1969 Pro 1 hr  
Deep Purple — Czechoslovakia 92 Pro 2 hrs  
Def Leppard — Live 1992 Pro 90 min  
Def Leppard — The Interviews Pro 1 hr  
Dinosaur Jr. — Austin, TX 2/8/92 75 min  
Doors — Danish TV Special Pro 30 min  
Doors — Critique Pro 30 min  
Doors — Feast of Friends Pro 40 min  
Duran Duran — Duran Vision Pro 80 min  
Duran Duran — Rarities Pro 40 min  
Bob Dylan — Hard Rain Live 1976 Pro 1 hr  
Bob Dylan — Hard Rain — Alternate Indoor Version Pro 1 hr  
Bob Dylan — Canada 1964 Pro 30 min  
Bob Dylan — Eat The Document Pro 75 min  
Bob Dylan — Renaldo & Clara Part 2 Pro 2 hrs  
Bob Dylan — Jones Beach 1991 90 min  
Eagles — Seattle 76 Pro 1 hr 40 min  
Einstürzende Neubauten — Chicago 84  
ELP — Pictures at an Exhibition Pro 75 min  
ELP — Mantecore Tour 1973 Pro 50 min  
ELP — Jones Beach, NY 92 2 hrs  
ELP — Montreal 1977 Pro 2 hrs  
ELP — Cal Jan 1973 & U.K. Pro 2 hrs  
ELP — Radio City, NY 2/93 2 hrs  
Melissa Etheridge — New York City 2/19/92 1 hr 30 min  
Extreme — Middletown, NY 9/11/91 1 hr  
Faith No More — Rio 1991 Pro 40 min  
Fleetwood Mac — Collection 73-80 Pro 1 hr  
Ace Frehley — Live 1990 75 min  
Fugazi — Milwaukee 1989 75 min  
Peter Gabriel — Rockpalast 1977 Pro 90 min  
Peter Gabriel — Academy Theater, NYC 4/93 90 min  
Peter Gabriel — Germany 4/20/93 2 hrs  
Genesis — Montreux 1974 Pro 1 hr  
Genesis — Promos 1971 — Live 1973 Pro 1 hr  
Grand Funk — LA 1974 Pro 50 min  
Guns N Roses — 1988 Uncensored Ritz Pro 75 min  
Guns N Roses — Felt Forum 1988 100 min  
Guns N Roses — Rio 1991 Pro 100 min  
Guns N Roses — Rio 1991 Second Show Pro 1 hr  
Guns N Roses — The Xoxo LA 1986 Pro 2 hrs  
Guns N Roses — Indiana 1991 Pro Shot 2 hrs 15 min  
Guns N Roses — File Pro 2 hrs  
Guns N Roses — Argentina 1/93 Pro 2 hrs 30 min  
Guns N Roses — Oklahoma 4/92 Pro 3 hrs  
Guns N Roses — Rosemont Horizon, Chicago 4/92 Pro 3 hrs  
Hall of Fame Awards 1993 — Featuring: The Doors, Pearl Jam, Springsteen, Fogarty and Cream  
Reunion Pro Shot 1 hr 20 min (Mint Quality)  
Heart — New York 1990 100 min  
Heart — Collection Pro 2 hrs  
Heart — Collection Volume 2 Pro 2 hrs  
Heavy Metal — The Movie  
Jimi Hendrix — Rarities Pro 1 hr

Jimi Hendrix — Sweden 1969 Pro 1 hr  
Jimi Hendrix — Isle of Wight 1970 Pro 1 hr  
Jimi Hendrix — See My Music Talking Pro 2 hrs  
Jimi Hendrix — Band of Gypsies NY 69 Pro 2 hrs  
Jimi Hendrix — Atlanta Pop Festival 1970 Pro 1 hr  
Jimi Hendrix — Complete Woodstock Performance Pro 60 min  
Jimi Hendrix — Royal Albert Hall 1969 Pro 1 hr  
Ian Hunter & Mick Ronson — Rocks Collection Pro  
Ice T & Body Count — Chicago 92  
Billy Idol — Wembley 1990 Pro 90 min  
Iggy Pop — Paris 1991 Pro 1 hr  
Iron Maiden — Albany 1991 2 hrs  
Iron Maiden — London 1980 Pro 30 min  
Iron Maiden — New Haven 1991 90 min  
Iron Maiden — Italy 92 Pro 85 min  
Mick Jagger — SNL Rehearsals 2/13/93 50 min  
Mick Jagger — Webster Hall, NY 2/9/93 Pro 1 hr  
James Addiction — Santa Barbara CA 89 75 min  
James Addiction — Detroit 1989 Pro 70 min  
James Addiction — Houston 1989 70 min  
James Addiction — Italy 1991 Pro 80 min  
James Addiction — Milwaukee 1990 90 min  
James Addiction — Troy, NY 1992 1 hr  
James Addiction — Hawaii 1991 1 hr (Last Ever Perry Nude)  
Jethro Tull — Albany, NY 11/91 90 min  
Jethro Tull — NY 10/92 Pro 45 min  
Jethro Tull — England 5/26/93 100 min  
Joan Jett — Live on Broadway 75 min  
Joan Jett — Collection Pro 2 hrs  
Joan Jett — West Point, NY 3/3/90 75 min  
Joan Jett — Middletown, NY 11/23/91 80 min  
Joan Jett — The Jet Age Japanese Collection Pro 1 hr  
Elton John — NY 1977 Pro 45 min  
Elton John — Best of Pro 2 hrs  
Janes Joplin — Collection (Japan)  
Journey — Soundstage 1978 Pro 1 hr  
Judas Priest — Toronto 1990 2 hrs  
Kings Diamond — Houston 1989 90 min  
Kinks — Compilation 81 Pro 90 min  
Kiss — Japan 1977 Pro 75 min  
Kinks — Biography 1964-1984 Pro 75 min  
Kiss — The Collection Pro 90 min  
Kiss — The Collection Volume 2 Pro 75 min  
Kiss — Houston 1977 Pro 50 min  
Kiss — Japan 1977 Pro 45 min  
Kiss — Detroit 1975 Pro 45 min  
Kiss — New York 1990 110 min  
Kiss — The Interviews Pro 1 hr  
Kiss — Detroit 1990 Pro 100 min  
Kiss — Anaheim, CA 1976 Pro 70 min  
Kiss — The Dynasty File 2 hrs  
Kiss — Creation of the Night File 2 hrs  
Kiss — The Elder File Pro 2 hrs  
Kiss — Unmasked File Pro 2 hrs  
Kiss — Boston, MA 1992 1 hr  
Kiss — The Ritz, NYC 5/92 90 min  
Kiss — Wembley 1992 90 min  
Kiss — A Visual Evolution Pro 1 hr  
Kiss — Live in Australia 80 Pro 2 hrs  
Kiss — San Bernardino 92 2 hrs  
Kiss — Los Angeles 93 40 min  
Kiss — Largo 7/8/79 Pro 100 min  
Kiss — Houston 9/2/77 Pro 100 min  
Kiss — Baltimore, MD 7/4/91 90 min  
L7 — Collection 2 hrs  
L7 — New Orleans 6/6/92 Pro 2 hrs  
The Lost Lennon Tapes — Volume 1 Pro 90 min  
The Lost Lennon Tapes — Volume 2 Pro 2 hrs  
Led Zeppelin — Royal Albert Hall (Fab Box) Pro 1 hr  
Led Zeppelin — Chicago 1975 — The Collection Pro 1 hr  
Led Zeppelin — Danish TV Special 1969 (Fab Box) Pro 30 min  
Led Zeppelin — Video Daze Part 1 Pro 140 min  
Led Zeppelin — Video Daze Part 2 Pro 100 min  
Led Zeppelin — Video Daze Part 3 Pro 50 min  
Led Zeppelin — Video Daze Part 4 (1975 Tour) Super 8 Footage 1 hr  
Led Zeppelin — LA 1975 Pro 30 min  
Led Zeppelin — New York 1977 Pro 1 hr  
Led Zeppelin — Paris 1969 + Song Remains The Same Outtakes Pro 50 min  
Led Zeppelin — Knebworth 1979 Pro 2 hrs 30 min (Fab Box)  
Living Colour — Toronto 1990 Pro 75 min  
Lush — Providence 91 65 min  
Lynyrd Skynyrd — San Francisco 1975 B/W Pro 75 min  
Lynyrd Skynyrd — Knebworth 1976 Pro 45 min  
Lynyrd Skynyrd — Rockpalast 1974 Pro 40 min  
Lynyrd Skynyrd — Jones Beach, NY 1991 90 min  
Lynyrd Skynyrd — BBC 1975 1 hr  
Madonna — Japan 1990 Pro 100 min  
Madonna — Collection Pro 100 min  
Madonna — Collection Volume 2 Pro 90 min  
Madonna — Spain 1990 Pro 100 min  
Madonna — Japan 1987 Pro 90 min  
Madonna — The Interviews Pro 1 hr  
Madonna — Nice, France 8/90 Pro 2 hrs  
Madonna — MSG 10/14/93 110 min  
10,000 Maniacs — Long Island, NY 1990 2 hrs  
10,000 Maniacs — Carnegie Hall NYC 9/92 2 hrs  
Paul McCartney — Live in Rio 1990 Pro 1 hr  
Paul McCartney — Japan 1993 Pro 90 min  
Paul McCartney — Japan 1990 Pro 2 hrs 15 min  
Paul McCartney — Lone Star Roadhouse, NY 1990 Pro 1 hr  
Paul McCartney — Unplugged Unedited Pro 1 hr 40 min  
Paul McCartney — Ed Sullivan Theater, NY 12/10/92 Pro 90 min  
Megadeth — New Haven, CT 1990 45 min  
Megadeth — Largo 1986 1 hr  
John Cougar Mellencamp — Philadelphia 1992 2 hrs 15 min  
Metallica — England 1988 Pro 30 min  
Metallica — Hartford, CT 1989 2 hrs  
Metallica — New York 1989 100 min  
Metallica — Quebec 1986 100 min  
Metallica — Rehearsal Show 8/1/91 2 hrs  
Metallica — Rehearsal Show 8/2/91 2 hrs  
Metallica — Milwaukee 11/91 150 min  
Metallica — 12/20/91 2 hrs 40 min  
Metallica — Champaign, IL 1992 2 hrs 40 min  
Metallica — Binghamton, NY Part 1 1992 90 min  
Metallica — Binghamton, NY Part 2 1992 90 min  
Metallica — Albany, NY Part 1 1992 90 min  
Metallica — Albany, NY Part 2 1992 90 min  
Metallica — Hartford Part 1 1992 90 min  
Metallica — Hartford Part 2, 1992 90 min

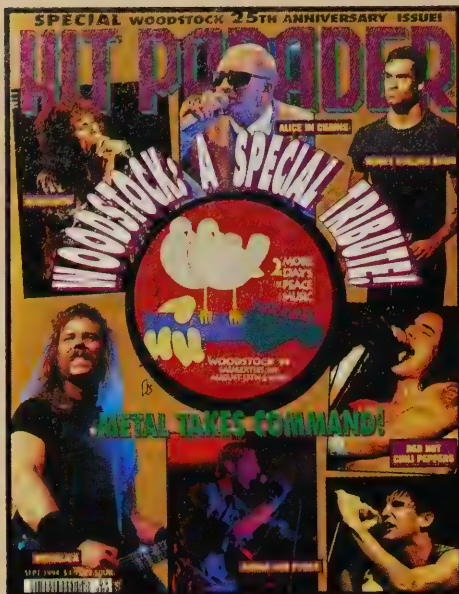
Metallica — Providence, RI 2/29/92 2 hrs  
Metallica — Chattanooga, TN 3/12/92 Pro 2 hrs Part 1  
Metallica — Chattanooga, TN 3/12/92 Pro 1 hr Part 2  
Metallica — Studio Outtakes Volume 1 1 hr  
Ministry — Dallas 1990 Pro 75 min  
Ministry — Denver 92/Cincy 92 2 hrs  
Misfits — Compilation Pro 2 hrs  
Moody Blues — Allentown, PA 1992 2 hrs  
Moody Blues — Radio City, NY 1993 2 hrs  
Gary Moore & Thin Lizzy — Australia Pro 78  
Morty Satter — Heaven Knows I'm Miserable Now Video Retrospective Pro 2 hrs  
Motley Crue — New York 1990 100 min  
Motley Crue — Kansas City 1990 Pro 100 min  
Motley Crue — Auburn Hills, MI 1990 Pro 2 hrs  
Motorhead — Toronto Pro 1 hr  
Mudhoney — Italy 1989 1 hr  
My Life With Thrill Kill Kult — Texas 90 1 hr  
New York Dolls — Live In A Doll's House Pro 30 min  
Stevie Nicks — US Festival 1983 Pro 100 min  
Stevie Nicks — Jones Beach, NY 1991 2 hrs  
Stevie Nicks — California 8/91 Pro 90 min  
Stevie Nicks — San Jose 1989 Pro  
Nine Inch Nails — Miami 90 & Newark 89 90 min  
Nirvana — Rome, Italy 1991 Pro 1 hr  
Ted Nugent — Rockpalast 76 Pro 30 min  
Ozzy — Seattle 6/11/92 Pro 100 min  
Ozzy Osbourne — Poughkeepsie, NY 1/21/92 110 min  
Overkill — Houston 1989 1 hr  
Ozzy and Randy — Afterhours 1983 Pro 1 hr  
Jimmy Page — Arizona 1988 Pro 100 min  
Pantera — Denmark 93 2 hrs  
Pearl Jam — Seattle 1991 1 hr  
Pearl Jam — Limestone, NY 1992 1 hr  
Pearl Jam — Milwaukee 92 & SNL 92 Excellent 90 min  
Pearl Jam — California 8/91 Pro 90 min  
Pearl Jam — Milan 1992 1992 2 hrs  
Pearl Jam — Alpine Valley 8/29/92 1 hr  
Pearl Jam — Rarities Vol 2 2 hrs  
Pearl Jam — Miami 8/22/92 75 min  
Pearl Jam — Cameo Theater, FL 4/23/92 90 min  
Tom Petty — Beach Party Pro 100 min  
Pigface — Milwaukee 11/23/91  
Pink Floyd — Fillmore West 1971 Pro 2 hrs  
Pink Floyd — New York MSG 1987 150 min  
Pink Floyd — Nassau NY Wall Live 1980 Pro 2 hrs  
Pink Floyd — Nassau 1988 2 hrs  
Pink Floyd — Rarities Vol 2 Pro 2 hrs  
Robert Plant — 127 Year Old Man 100 min  
Robert Plant — Fresno 1990 Rehearsals Pro 30 min  
Robert Plant — Dallas, TX Rehearsals 1988 Pro 65 min  
Robert Plant — With Fairport Convention & Germany 1990 2 hrs  
Poison — New York 1988 75 min  
Police — Rock Concert 78—Japan 1980 Pro 90 min  
Porco For Pyros — Cal 92 Pro 90 min  
Prince — Germany 1988 Pro 2 hrs  
Prince — Japan 1990 Pro 100 min  
Prince — Barcelona, Spain 1990 Pro 100 min  
Prince — Minnesota 1983 Pro 75 min  
Prince — Brazil 1991 Pro 40 min  
Prince — Minnesota 1987 Pro 75 min  
Prince — Houston 1983 Pro 90 min  
Prince — BBC TV 1991 Pro 2 hrs  
Prince — Köln, Germany 1992 2 hrs  
Prince — Collectors Edition Pro 2 hrs  
Prince — Radio City, NY 3/93 2 hrs  
Queen — The Interviews Pro 1 hr  
Queen — Rare and Live (import) Pro 1 hr  
Queen — Wembley 1987 Pro 2 hrs  
Queen — Flinx Volume 1 Pro 1 hr  
Queen — Video File Pro 90 min (Flix 2)  
Queen — Rainbow Theater, England & more. Pro 70 min  
Queen — Milton Keynes, England 82 Pro  
Queen — Hyde Park 1976 Pro  
Queen — Japan 1986 Pro  
Queen — Japan 1979 Pro 90 min  
Queen — Osaka, Japan 1982 Pro  
Queen — Hammersmith 1979 Pro  
Queen — Live Aid & Rehearsals 85 Pro  
Queen — Freddie Mercury Tribute 74-84 Pro  
Queensryche — NY 1989 & Rio 1991 Pro 2 hrs  
Queensryche — Japan 1991 2 hrs  
Queensryche — NY 7/20/91 92  
Queensryche — Japan 1984 Pro 1 hr  
Rage Against The Machine — Wash, DC 1/21/93 60 min  
Ramones — Houston 76 & NY 88 90 min  
Ramones — Italy 6/92 Pro 1 hr  
Ramones — Ritz, NY 89 Pro 1 hr  
Ramones — Finland 88 Pro 60 min  
Ramones — England 92/Germany 92 Pro 75 min  
Ramones — San Francisco 78 Pro 60 min B/W  
Rainbow — Germany 1977 Pro 100 min  
Red Hot Chili Peppers — Germany 1987 Pro 90 min  
Red Hot Chili Peppers — Japan 1990 Mint Pro 100 min  
Red Hot Chili Peppers — Milwaukee 1991 40 min  
Red Hot Chili Peppers — Troy, NY 1992 90 min  
Red Hot Chili Peppers — Holland 90 & Italy 92  
Rem — Germany 1985 Pro 1 hr  
Rem — Collection Pro 90 min  
Rem — Time Piece & Unplugged (Rare Promos) Pro 75 min  
Rem — Milan, Italy 1991 Pro 90 min  
Replacements — New York 1989 75 min  
Replacements — New York 1991 90 min  
Revolver Cocks — Texas 90 1 hr  
Keith Richards — Beacon Theater, NY 2/20/93 2 hrs  
Keith Richards — Japan 93 Pro 2 hrs  
Rock N Roll Circus — B/W Pro 1 hr  
Rock N Roll High School — (Japanese Edition)  
Rolling Stones — C.S. Blues Pro 90 min  
Rolling Stones — Marquee Club 1971 Pro 1 hr  
Rolling Stones — Ladies Park 1969 Pro 1 hr  
Rolling Stones — Hyde & Gentlemen Outtakes Pro 1 hr  
Rolling Stones — Hampton, VA 1981 Pro 140 min  
Rolling Stones — Tokyo 1990 Pro 140 min  
Rolling Stones — Paris 1975 Pro 1 hr  
Rolling Stones — The Interviews Pro 1 hr  
Rolling Stones — With Muddy Waters 1981  
Rolling Stones — Checkerboard Lounge Pro 1 hr 20 min  
Rolling Stones — Vintage Stones 64-74 Pro 90 min  
Rolling Stones — Charlie Is My Darling Pro 1 hr  
Rolling Stones — Black & Blue 1976 Pro 1 hr  
Rolling Stones — Saturday Night Live Rehearsals & more. Pro 70 min  
Rolling Stones — Houston 1981 Pro 2 hrs  
Rolling Stones — Dallas 1989 Pro 2 1/2 hrs  
Rolling Stones — Knebworth 1976 Pro 1 hr  
Rollins Band — 1992 2 hrs  
Rollins Band — Italy 6/92 Pro 1 hr  
Runaways — Chicago 78 Pro 40 min B/W

Rush — 75-76-77 Pro 30 min  
Rush — Philadelphia 1990 110 min  
Rush — Albany, NY 1990 2 hrs  
Rush — Albany, NY 12/12/91 2 hrs  
Rush — Nassau Coliseum 1992 2 hrs  
Rush — NY 12/6/91 2 hrs  
Samhain — Live 1984 2 hrs  
Santana — Chile 92 Pro 2 hrs  
Sepultura — Hollard & Philly 89-90 2 hrs  
Sepultura — LaMours, NY 1989  
Sex Pistols — DOA Pro 100 min  
Sex Pistols — Rock N Roll Swindle Pro 100 min  
Sex Pistols — Winterland 1978 Pro 1 hr  
Sex Pistols — Bullocks To Everyone (rare concert footage) Pro 90 min  
Skinny Puppy — Holland 88 1 hr  
Skrew — Texas 93 2 hrs  
Slaughter — New York 1990 1 hr  
Slayer — Japan 1990 2 hrs  
Slayer — New York 1988 100 min  
Slayer — Troy, NY 2/11/91 85 min  
Smiths — Videography Volume 1 Pro 100 min  
Soundgarden — LA 2/11/88 1 hr  
Soundgarden — San Francisco 92 2 hrs  
The Spin Doctors — Beacon Theater, NYC 1992 2 hrs 40 min  
The Spin Doctors — Italy 93 Pro 80 min  
Bruce Springsteen — New Jersey 1978 Pro 90 min  
Bruce Springsteen — Large 1978 Pro 90 min  
Bruce Springsteen — Benefit Concert LA 11/90 80 min  
Bruce Springsteen — Large 1980 2 hrs  
Bruce Springsteen — New Jersey 7/26/92 2 hrs 40 min  
Bruce Springsteen — Saturday Night Live Rehearsals & BBC Special 1992 Pro 90 min  
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 1 2 hrs  
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 2 1 1/2 hrs  
Paul Stanley — New York 1989 Pro 75 min  
Paul Stanley — New Haven 1989 100 min  
Rod Stewart & Faces — Biography 1969-1974 Pro 1 hr  
Rox — Nassau Coliseum 1991 100 min  
Stone Temple Pilots — Illinois 93 80 min  
Strangers — Compilation 1977-1982 Pro 1 hr  
Strangers — The Old Testament  
T-Rex — Collection Pro 1 hr  
T-Rex — REXMAS Pro 1 hr  
Texas Pop Festival — 1969 Pro 90 min  
R (w/ David LaZapellin footage)  
Thrill Kill Kult — Houston 6/8/90 70 min  
Johnny Thunders — Panic on Sunset Strip Pro 45 min  
Johnny Thunders — Dead or Alive London 1984 Pro 45 min  
Pete Townsend — Beacon Theater, NY 7/16/93 2 1/2 hrs  
U2 — Save The Yuppies San Francisco 1987 Pro 1 hr  
U2 — Rockpalast 1983 Pro 90 min  
U2 — Ritz, NYC 1981 Pro 45 min  
U2 — US Festival 1983 Pro 100 min  
U2 — The Interviews Pro 1 hr  
U2 — Lakeland, FL 2/29/92 110 min  
U2 — Meadowlands Arena, NJ 1992 110 min  
U2 — Zoo TV Collection Pro 2 hrs  
Van Halen — US Festival 1991 100 min  
Van Halen — Vintage Compilation Pro 90 min  
Van Halen — Vintage Compilation Vol 2 Pro 90 min  
Van Halen — Japan 1989 Pro 90 min  
Van Halen — Venezuela 1/16/83 Pro 90 min  
Van Halen — Albany, NY 1991 110 min  
Van Halen — Vintage Collection Vol 3 Pro 1 hr  
Van Halen — Collection Vol 4 Pro 2 hrs  
Van Halen — Dallas, TX 12/4/91 Pro 1 hr  
Van Halen — Club Cabo Wabo, Mexico May 20 & 21 1992 2 hrs  
Van Halen — Jones Beach, NY 7/93 2 hrs  
Stevie Ray Vaughn — Japan 1985 Pro 90 min  
Stevie Ray Vaughn — Troy, NY 1989 100 min  
Stevie Ray Vaughn — Australia Pro 90 min  
Stevie Ray Vaughn — New Orleans 1989 Pro 100 min  
Stevie Ray Vaughn — Montreux & Hawaii 1984 with Jeff Beck Pro 90 min  
Stevie Ray Vaughn — Last video taped show St. Louis 7/15/90 100 min  
Stevie Ray Vaughn — Daytona 87 Pro 90 min  
Stevie Ray Vaughn — Austin City Limits & Unplugged & more Pro 2 hrs  
Tom Waits — Chicago 75 Pro 60 min  
Tom Waits — Italy 86 Pro 60 min  
Warrant — Japan 1990 Pro 90 min  
Who — Cleveland 1975 Pro 90 min  
Who — Collection Pro 100 min  
Who — Collection Vol 2 Pro 100 min  
Who — Pontiac 1975 Pro 90 min  
XTC — Collection Pro 45 min  
Yes — Belgium TV Special 1971 Pro 30 min  
Yes — Largo 1984 Pro 150 min  
Neil Young — New York City 1991 100 min  
Neil Young — Saturday Night Live Rehearsals & Ritz, NY 1979 Pro 1 hr  
Neil Young — NYC 2/15/92 70 min  
Neil Young — Raleigh, NC 93 2 hrs  
Zappa — LA 1974 Pro 1 hr  
Zappa — New York 1981 Pro 90 min  
Zappa — Stockholm 73 Pro 70 min  
ZZ Top — Toronto 1990 100 min

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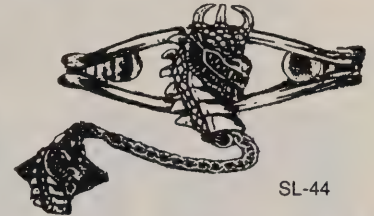


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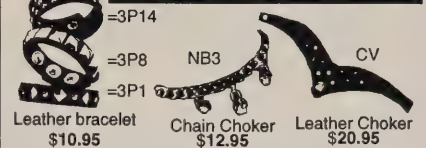
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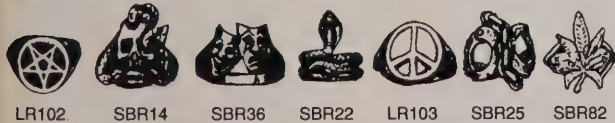
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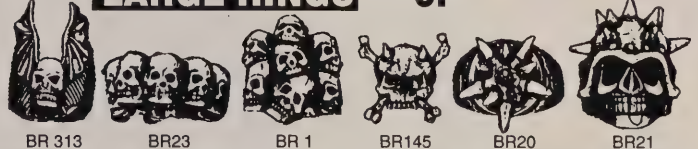
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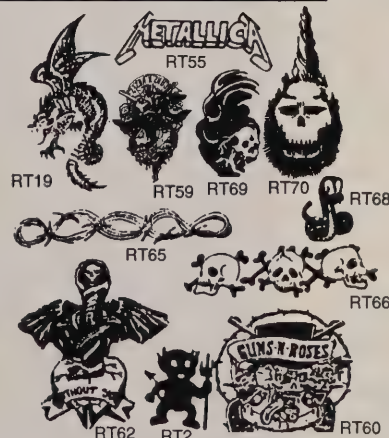


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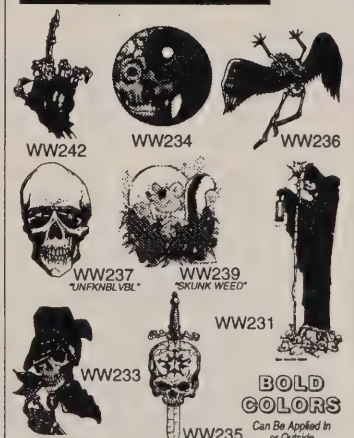
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# HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

**Y**ikes! Another month has passed—another 30 days of life wasted! But we'll try to make up for that as best we can with this month's *Hit Or Miss*.

## TESLA, *BUST A NUT*

It's been a long time since the rock world has heard from Tesla, more than three years, in fact. But judging from the music contained on this Sacramento quintet's latest offering, ***Bust A Nut***, they've lost none of their eclectic hard rock drive. Picking up where they left off on their platinum coated ***Psychotic Supper***, Jeff Keith and the boys dole out a heapin' helpin' of hard rockin' musical magic, filled with strutting guitars, pumping rhythms and from-the-gut vocals. Standout tracks include; *Solution*, *Try So Hard* and *A lot To Lose*. If you liked Tesla before, you'll love 'em now—and if you haven't already sampled these rockers, what the hell are you waiting for?

**HIT**

## NATIVITY IN BLACK, *A TRIBUTE TO BLACK SABBATH*

Aren't these "tribute" albums getting kind of old in a big hurry? Hearing Garth Brooks play a Kiss song just about did us in a few months ago. But now comes ***Nativity In Black***, a well-deserved tribute disc to metal masters Black Sabbath. Unfortunately, none of the bands involved (which include Megadeth, Biohazard, Sepultura, Ugly Kid Joe and White Zombie) can add anything to the classic original versions of such tunes as *Paranoid*, *Symptom Of The Universe* and *Children Of The Grave*. Perhaps the disc's most intriguing cut is the pairing of original Sab frontman Ozzy Osbourne with

Therapy? on an updated version of Iron Man.

**MISS**

## BRUCE DICKINSON, *BALLS TO PICASSO*

When he departed from Iron Maiden last year, many within the hard rock community assumed that Bruce Dickinson was

his loyal followers. While lacking the metallic edge some fans might expect, such tracks as *Gods Of War* and *Tears Of The Dragon* still pack plenty of wallop.

**HIT**

## QUEENSRYCHE, *PROMISED LAND*

Oh where, oh where has Queensryche been? Long regarded as one of the most talented, complex and thought-provoking of all American hard rock acts, these Seattle rockers have been silent since their disc ***Empire*** rocked the world in 1991. But now they're back in all their glory with ***Promised Land***, a brilliant convoluted work that mixes elements of classic Pink Floyd with traditional hard rock attitudes. As always the powerhouse vocals of the incomparable Geoff Tate lead the way, pushing the 'Ryche to test previously uncharted musical terrain. Good work, guys!

**HIT**

## BLUES SARACENO, *HAIRPICK*

Yeah, he's Poison's new guitarist, but don't hold that against Blues Saraceno. This six-string prodigy was turning heads and wowing his fellow rockers long before he was even a gleam in Bret Michaels' eye. On his third solo disc, ***Hairpick***, Saraceno pulls out all the stops, showcasing a variety of guitar styles, all of which he seems innately at



BLUES SARACENO

hanging up his musical shoes. This multifaceted talent had already enjoyed success as an author and a world-class fencer, and it was thought that after a decade helming the Maiden Metal Machine, he would turn his interests in other directions. Thus, with the release of his latest solo effort; ***Balls To Picasso***, Dickinson has both surprised and pleased

home with. Such tunes as *Rabbit Soup*, *King For A Day* and *Sweaterpick* are all quick bursts of rock energy, allowing Saraceno to go in, get the job done with style and grace, and then get out again before the proceeding bogs down. It's a lesson a lot of other instrumentalists should learn.

**HIT**



# METAL IN ACTION

The music industry might be ignoring classic metal bands, but **Hit Parader** certainly isn't. That's because the fans are still interested in these rockers. ZZ Top are on a headline tour of the states, with Jackyl opening for them. Before the ZZ Top tour, Jackyl had Richie Kotzen and Bruce Dickinson open some dates for them. Ritchie Blackmore is working on a solo project and currently writing songs with his new band. He says he plans to bring in a mobile unit to record the album. Look for a mid-1995 release. Former bandmate Joe Lynn Turner also is working on solo material AND a group project, Mother's Army with drummer Carmine Appice. Speaking of Turner and Blackmore, Shrapnel Records is putting together a tribute to Deep Purple album for early 1995 release. Stay tuned.



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Accept has released a double CD with many old favorites such as *Son Of A Bitch*, *Balls To The Wall* and *Starlight*. They're part of a fascinating new record label called CMC International that focuses on rock bands with a history of hit records and strong fan following, but have been overlooked by the music industry. Among the classic rockers also on the roster—Yngwie Malmsteen and Widowmaker, each of whom have albums that are selling well. Due in 1995: Kix in January, and Warrant in March.

Once upon a time Bad Religion told **Hit Parader** they'd never sign a major record label deal, unless a record company could do the same things they could on their own label, Epitaph Records. Well, the band seems happy with their new deal on Atlantic Records, and have released their eighth album, **Stranger Than Fiction**.

CBGB is a legendary rock club in New York City, that recently celebrated their 20th anniversary with club veterans Helmet, Anthrax, Living Colour, Cramps and many other rockers appearing at the club. Those concerts have been captured forever on disc, **CBGB's 20th Anniversary** now available in your local record store.

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4731 Great White  
4737 Green Day  
4861 Guns N' Roses  
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5461 King's X  
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7462 Pink Floyd  
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7745 Primus  
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1832 Queensryche  
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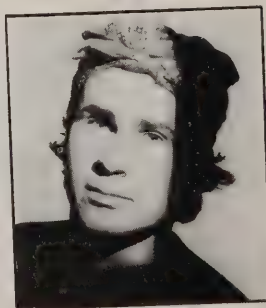
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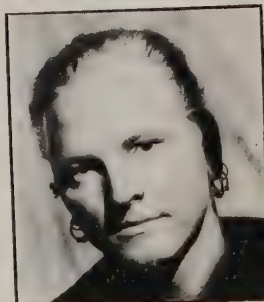
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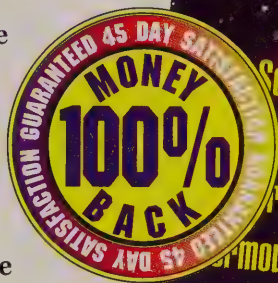
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# GEARING UP

## TECH TALK

BY WINSTON CUMMINGS

**F**or 20 years the Scorpions have been blazing a unique swath across the rock world. And leading that charge has been the Gibson-inspired guitar attack of the band's two axe masters, Rudolf Schenker and Matthias Jabs. With Schenker's vast array of vintage "Flying V's and Jabs' collection of classic "Explorers" ranking right along-side such albums as **Blackout** and their current **Face The Heat** among the most recognizable trademarks of these German greats, we figured we'd sit down with these two six-string legends to discuss their guitar predilections in this month's *Hobby Shop*.

## THE SCORPIONS

**Hit Parader:** Both of you are so closely associated with Gibson guitars. Do you ever have the desire to experiment a little?

**Matthias Jabs:** Honestly, no. I have a variety of different guitars, but the ones I play on stage are all Gibsons. My favorites are Explorers. I have a number of those, and each one is just a little bit different, so I have enough variety among them. I'm happy with those guitars, and I've not found any others that I am as happy with.

**Rudolf Schenker:** I think there is an expression that if something isn't broken, you don't fix it. Is that right? Well, that is certainly true in our case. I've been playing the Flying V for more than 20 years, and it is a big part of my rock life. I don't think I'd feel comfortable on stage without it. The sound the guitar gets is very critical to the whole style of the Scorpions, and the way the guitar looks is still wonderful. It's hard for me to believe that they've been making those for so long! They look so modern.

**HP:** How many "Vs" do you own?

**RS:** I think it's around 18. But some are on the road, some are in my studio, and some are in my home, so I'm not totally sure. I believe it's one of the largest collection of vintage Flying Vs around. And I play all of them! I think it would be a shame to have so many wonderful guitars and not use them. I think I'd rather give them away than have them never used.

in the studio. But he does try and use many of them, though I know he has a few favorites.

**RS:** That is true, there is one particular black and white one that I love. I play that one on stage all the time, and it's on all of our albums. I also play a





white one that has a wonderful sound.

**HP:** Is there a particular year that most of the guitars you play were made?

**RS:** Most of them are at least 25 years old. The white one I was just talking about is a 1967 model—a classic! I think I have one from every year the “V” was manufactured, which is something I set out to do when I first started collecting them. I really only have interest in the classic original models. The reissues I’m sure are very good,

but they’re not of much interest to me.

**HP:** You have one of the most clearly defined rhythm/lead pairings in rock with Rudolf playing rhythm and Matthias taking the leads. Does it *always* work that way?

**MJ:** Let’s say it usually works that way. But Rudolf occasionally plays a lead on an album or on stage. In fact, I think he’s quite a good lead player, but he seems to really enjoy playing rhythm guitar more. I play rhythm at times during most of our songs, along with

Rudolf, but I do enjoy playing the leads breaks, the solos. They really give you a chance to express yourself.

**RS:** I’ve never felt limited by playing rhythm guitar. It’s what I have always done best. When I was young, and my brother Michael and I were first putting this band together, I naturally played rhythm because he was so much more gifted as a lead guitarist. I never felt a particular need to play solos. I was happy playing rhythm guitar then, and I’m happy doing it now.

**HP:** Rudolf, you’ve played with a number of great guitarists over the years—your brother and Uli Roth as well as Matthias. Do you have to change your style to work with different guitarists?

**RS:** No. I believe *they* were usually the ones who had to change their playing a bit to fit into the Scorpions. I know that when Matthias joined the band about 15 years ago, there was naturally a period of transition for him, as well as for us. But he certainly adapted quickly and well.

**MJ:** When you join the Scorpions, I guarantee that *you* are the one

**Matthias Jabs and Rudolf Schenker: “Gibsons are incredible guitars.”**

required to make any changes. Rudolf’s guitar work is the foundation of this band, and that’s not about to change for anything or anyone.

**HP:** Matthias, earlier you mentioned that playing a guitar solo gives you a chance to express yourself. Do your solos change on stage from night to night?

**MJ:** Some of my solos change more than others. There are some, like on *Rock You Like A Hurricane*, that stay mostly the same every night because they really play an important part in the song’s structure. On other songs, there is more of a chance to try a few new things. It changes a bit from night to night, but there is no great experimentation going on at every show.

**RS:** We feel that many of the fans are expecting a song to sound a certain way, and we like to give them what they want. We’re not trying to play every song note-for-note off of the album when we play it live, but we don’t feel it necessary to take a four minute song and turn it into a ten minute song. But the Scorpions have always built their reputation on being an exciting live act, and one of the reasons for that is that we don’t mind doing whatever is necessary to make the show a memorable experience for everyone there.

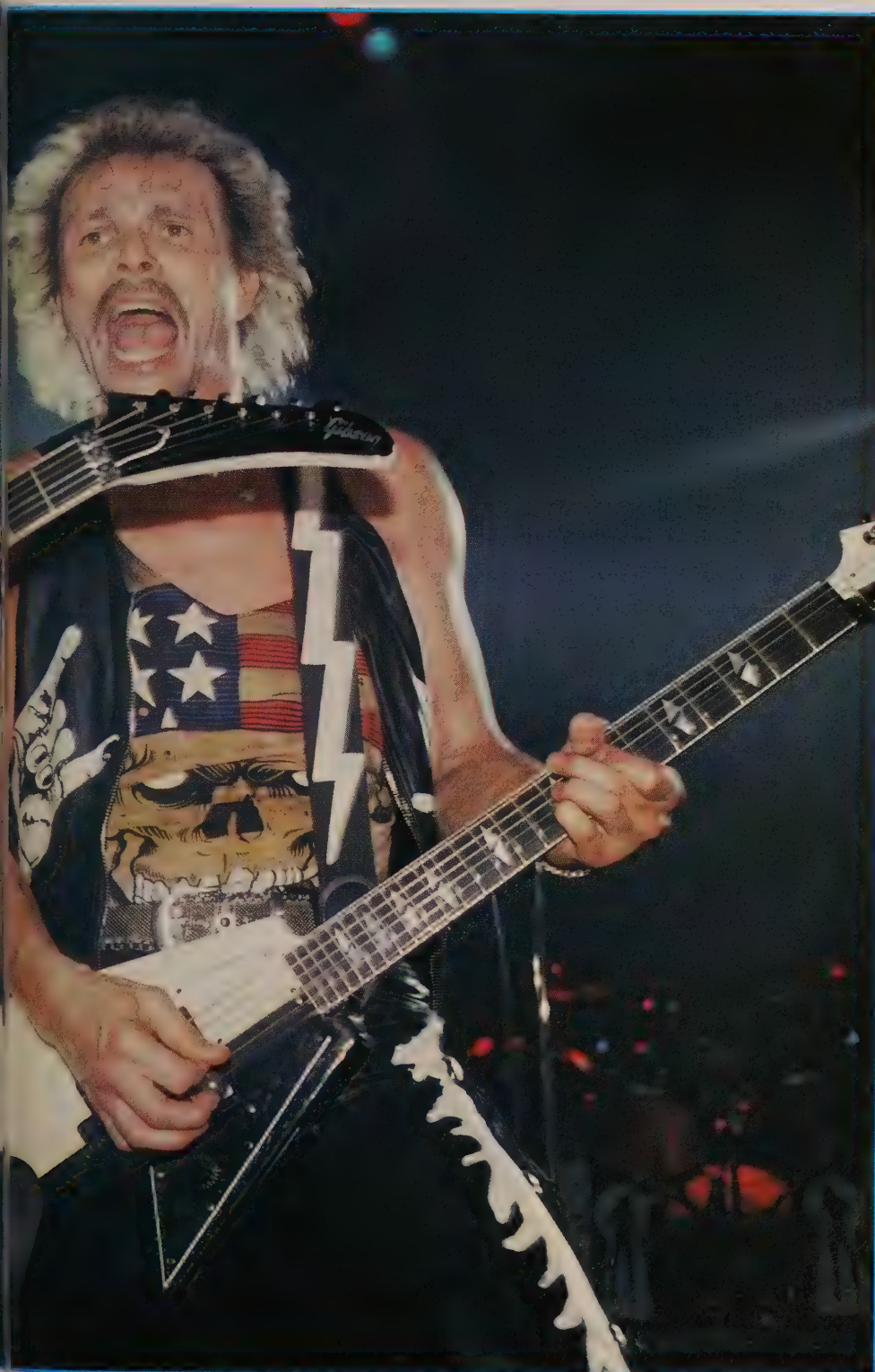


PHOTO: ANNAMARIE DI SANTO



# INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

**Ibanez** has done very well with its *Soundgear* line of bass guitars, which feature slim necks and small bodies. So what does **Ibanez** do now—keep going in that direction? Of course not—they've gone the opposite way! Not that they've given up on the *Soundgears* of course, but as **Ibanez** executive Bill Cummiskey puts it, "Our *Soundgear* basses are more popular than we ever conceived possible—

but we knew that there were bass players who need a completely different sound and feel."

Enter the new **Ibanez** ATK bass line. Everything about it is bigger—bigger body, thicker neck, and a fatter sound with super-strong attack which inspired its name—except the price. The new ATK has a body of light ash wood, fitted to a maple neck with a 5-bolt all-access neck joint. The ATK's have a very unusual bridge, which allows you to string the bass through the body, or through the back of the bridge, which can change the sound as well as the feel of the

## IBANEZ' NEW BASS

bass. Further unusual variety is offered the ATK pickup—a triple-coil affair with a 3-position "character" switch, to provide three very distinctive tonal options. I'd generalize that they roughly match up with **Fender Precision**, **Fender Jazz**, and **Rickenbacker** bass sounds, but the ATK pickup combined with the bass into which it's mounted provides sounds too distinctive to be saddled with such conventional comparisons.

Bottom line (pardon the pun) is that the **Ibanez** ATK sounds good, no matter which distinctive sound you've got coming out of it. Combine that fact with its unusual versatility (by the way, it comes in four and five-string models, as well as left-handed and fretless models), and its solid construction, and you've got a heck of a bass. It's good enough for Mark White of the Spin Doctors, who I just saw on MTV playing the **Ibanez** ATK in the video for *You Let Your Heart Go Too Fast*. And at only \$699.95 list, it's more than good enough to be worth checking out by all the most severely cash-strapped **Hit Parader** readers. For more info write **Ibanez**, Box 886, Bensalem, PA 19020.







**L**aney has introduced a batch of new solid state (like the *GH120*, pictured, with 120 watts of power and four 12-inch speakers) and tube combo amps (each with 30 watts and vintage soft-clipping sounds, plus footswitchable overdrive channel and Accutronics large tank reverb). The solid state amps range in price from \$499.00 (for the *GH120*) to \$569.99 (for the *GH150C* stereo chorus head); the tube combos retail for \$599.99 (for the *GC30V112* with single 12-inch speakers) and \$649.99 (for the *GC30V210* with two 10-inch speakers). For more info write **Laney**, Box 886, Bensalem, PA, 19020.

#### LANEY AMPLIFIERS

#### SABIAN CYMBALS



**S**abian's new *Pro Series* cymbal line is an extension of its popular Euro-style *B8 Pro* range, but with new hammering technology which **Sabian** says results in "next generation sounds at incredibly affordable prices." They are initially available only in a limited range: 13" Fusion hi-hats, 16" and 18" Crashes, and 21" Dry Ride. **Sabian** says they have more than enough high-end cut and brilliance to work with existing **Sabian** cymbal set-ups from the AA, AAX, HH and B8. Pro ranges. For more info write **Sabian Ltd.**, Meductic, New Brunswick, Canada, EOH 1L0.



#### GIBSON ROBO-ROADIE

**G**ibson's new "*Robo Roadie*" is a fully automatic guitar tuner that works with electric guitars (just plug your cord into the unit and start tuning) or acoustic models (connect its detachable acoustic mic, place it on the guitar's sound box, and tune). *Robo Roadie* "reads" each string's note, and shows you when you're at correct pitch. Two tuning modes are available— automatic (if the string is within 1-1/2 steps of proper pitch, *Robo Roadie* determines precise pitch and tunes accordingly) or manual (form more dramatically detuned strings, such as new strings). There's even a "wind/unwind" feature for string changes. *Robo Roadie* can be calibrated to different desired tunings from 436 to 446 Hz, and since it's unaffected by outside, ambient room noises, it can be used to tune guitars in an environment, including high-noise level locations like backstage, on stage or band practice. It's been used by Megadeth, ex-Ozzy guitarist Zakk Wylde, and Blue Murder. For more info write **Gibson Accessories**, 1725 Fleetwood Drive, Elgin, IL., 60213.



# VIDEO VIEW

BY ANNE LEIGHTON

Skid Row's wild, longhaired singer Sebastian Bach makes an acting appearance as a rock dude in Gwar's **Skullhed... Face** home video. The video is about Dr. Skullhed who steals gizmoglobbings from people, thus altering them in strange ways. When Dr. Skullhed steals Bach's gizmoglobbings, his hair gets short and the rags on his body become a suit and tie. Oh no, Bas gone tame! What a strange concept. Even stranger is the casting of Jello Biafra as Dr. Skullhed in human form. Let's face it, when Gwar make a video, they definitely know how to do it the right way. (\$19.98/66 min./Metal Blade Video).

**Sebastian Bach gets into some hot water in Gwar's new video.**

Death metal band Pungent Stench have a video, **Video La Muerte**, which features the group in concert with some extra drama provided by a serial killer character. (\$15.98/90 min./Relapse). **Fresh Cream Live** is another home video—this focusing on the history of the classic '60s band which featured Eric Clapton, Jack Bruce, Ginger Baker. (\$19.95/ PolyGram Music Video). And while Warner Bros. is busily working on a new documentary for the original Woodstock as well as this past summer's celebration, Time-Warner Interactive Media has a CD-Rom **Woodstock: 25th Anniversary** which is available in versions compatible to both MAC and NPC formats. (\$59.99).

\*\*\*\*\*

Recently BMG Records joined SONY, Warne, Atlantic, Ticketmaster and EMI in creating a new home video channel that may rival MTV. According to a

spokesperson for the channel, they are looking for an additional cable partner in order to fulfill the financial needs of starting up a major video channel. Now they estimate the channel will be in operation by April, 1995. Meantime Canada's **MuchMusic** channel, which has been in operation since summer 1984, is available in parts of America. Although **MuchMusic** is broadcast 24 hours a day, there is some repetitive programming in the form of eight hour segments which are repeated twice a day. Unlike **MTV**, **MuchMusic** focuses only on music, playing blocks of clips in genres—pop, rock, country, hip-hop, world music and news and interviews on entertainment and social issues. *Video View* would like your opinion on **MuchMusic** (and any other matter regarding music video). Drop us a line c/o **Hit Parader**, 210 Route 4 East, Suite 401, Paramus, New Jersey 07652.

\*\*\*\*\*

you afterwards.

7) If your girl friend(s) doesn't offer suggestions.

8) If **Hit Parader** is there to cover it for the video column.

\*\*\*\*\*

Aerosmith fans not on-line have a major gripe to pick with Geffen Records, CompuServe and the band—because Aerosmith's song *Head First* was made available exclusively for the two million members of the CompuServe Information Service this past June. Granted, they were making history allowing access of the first song available exclusively via information highway. But many diehard Aerosmith fans who can't afford to get on-line may never have a chance to hear the song. Let's hope Aerosmith keeps that in mind for their fans who aren't computer fans. Even so Aerosmith did make music histo-



PHOTO: KATHERINE LEATHERWOOD

Whether he wears an old sweater or he's clad in leather, sticking out his tongue, Kiss' bassist Gene Simmons definitely has a memorable video persona. So *Video View* asked Simmons, if he'd like to have some fun, compiling a David Letterman-styled list on what makes for a great video. He said, "Sure," and gave us his list.

- 1) If MTV plays it.
- 2) If you've got a good "toon."
- 3) If the other guy in the band doesn't upstage you.
- 4) If the vid/director doesn't think he's the star.
- 5) If the catering is good.
- 6) If the makeup girl goes home with

ry by being the first metal band to make some of their music only available on line.

CompuServe has a **MUSIC HALL.COM** that offers access to music resources including albums from in the world, the current Top 20, and sound bytes of new releases. Subscribers can "voice" their opinions on current music and become connected with individuals of similar musical interests. There are a wide range of major artists with clubs on **MUSIC HALL** including Aerosmith, The Rolling Stones, Tori Amos, and The Grateful Dead. In addition CompuServe has been conducting interviews in which fans can ask artists questions, and receive answers on-line.



# SCOTT COLLIER



Photo by Neil Zlozower

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